Paris Openings Number

VOGUE

October 1 1916
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The Vogue Company
CONDE NAST *Publisher*



visited King Solomon, this Magnificent Monarch was as much influenced by the subtle fragrance which enveloped her as by her superb physical beauty.

Thousands of years later

Rigaud

Master Perfumer of Paris

developed the art of personal expression in perfume, which the Great African Queen sought to attain through her wise men and the efforts of her hunters for rare oils, gums, civet, musk and amber. Queen of Sheba's resources, however, never produced an artistically harmonious fragrance, such as

Mary Garden Perfume

which is identified with the spirit and personality of the great soprano herself and is equally effective in expressing the personality and natural charm of Everywoman.

Mary Garden Perfume, Toilet Water, Sachet, Talcum and Face Powders, Rouge (Vanity Case), Lip Stick, Massage, Cold and Greaseless Creams, Soap, Breath Tablets and Hair Lotion.

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Distinctive Dress Fabrics

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The New Silks
FOR
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Georgette Satin
The Dominant Satin in wonderful colors

Venetienne Velvet
The Velvet for the New Fashions

Trianon Brocades
Original designs in Satin Effects

Satin Radiante
In Exquisite Glace Colorings

HAAS BROTHERS' BLUE BOOK OF SILK AND CLOTH FABRICS
can be seen at the leading Dressmakers and Ladies' Tailors

HAAS BROTHERS' BLUE BOOK OF PARIS MODELS
can be seen at the leading Dressmakers and Ladies' Tailors

Franklin Simon & Co.

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Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

A New Importation—via S. S. Lafayette.

Original Paris Models

Women's Suits, Coats, Gowns and Waists

An extensive importation of the *masterpieces* of each artist, personally selected by our Paris representatives,

Offered at the Cost of Importation

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ALSO COPIES AND ADAPTATIONS OF ORIGINAL PARIS MODELS, READY-TO-WEAR, AND MADE IN OUR OWN WORKROOMS—AT MODERATE PRICES

A Store of Individual Shops

Distinctive Apparel for Women, Misses, Girls, Boys and Infants
At Moderate Prices

New Fall and Winter Catalogue Mailed out of town upon request

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Fifth Avenue, 37th and 38th Streets, New York

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Announce the Opening of a New

Women's Paris Millinery Shop

An exclusive representation of the latest and most authoritative Paris Millinery for Autumn and Winter, by such World famous Paris artists as:

Maria Guy	*Jeanne Lanvin*	*Georgette*
Marie Lancret	*Susanne Talbot*	*Maison Lewis*
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Lyons velvet is one of the favored materials in soft beautiful tones of beige, rubber grey, French blue, purple or moleskin shade. Trimmings are greatly varied, furs are much in evidence, also iridescent ornaments, oriental embroidered silks and handsome goura.

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"Onyx" Silk Hosiery

ONYX

Reg. U.S.Pat. Office



No. C/24—Women's "ONYX" Silk with "Pointex" Heel, Dub-L Garter Top, Spliced Sole and Toe, White with Black Clock, Black with White Clock.
Per Pair $3.25



No. CG-12—Women's "ONYX" Silk with "Pointex" Heel, Dub-L Garter Top, Spliced Sole and Toe, Superior Quality, Rich Hand-Embroidered Floral Design in Black and White Only.
Per Pair $5.95



No. 40/13—Women's "ONYX" Silk Fine Gauge, Dropped Stitch Vertical Effect, All-Over Striped in Black and White, and White and Black. **Per pair $1.65**

No. 50/10—Women's "ONYX" Silk Medium Weight, Extra Quality, Pearl Vertical Ribbed, Boot Effect with Circular Stripes—Exceedingly Effective Style in Full Range of Color Combinations. **Per pair $4.75**



No. 43-12—Women's ONYX" Silk Cluster Ribbed, Striped All-Over. Black Boot with Pink Top, Bronze Boot with Pink Top, Black Boot with White Top, and Navy Boot with White Top. **Per Pair $1.65**

No. V/42—Women's "ONYX" Silk Fine Gauge with "POINTEX" Heel, Spliced Sole and Toe, and Double Garter Top, White with Black Hand-Embroidered Front, and Black with White Hand-Embroidered Front. **Per pair $4.50**

The new Autumn designs are limitless in styles, colors and shades and represent the utmost in

Style, Quality and Value!

All good dealers sell "ONYX" HOSIERY and will be proud to show you a complete assortment. Should you, however, need aid in finding your exact requirements write to us, we will help you.

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Martine

Angélique

Armande

Bélise

Clitandre

Henriette

House Gowns and Negligees

"Clitandre"—House Coat of crepe de chine edged with lace ruffles. Moire ribbon ends tipped with rosebuds. Rosebud buckle. Pink, blue, peach, white or lavender **14.75**

Skull cap of cream net with flaring ruffle edged with moire ribbon **5.75**

"Angélique"—Robe de Chambre of heaviest crepe de chine edged with swansdown. Satin girdle and streamers. Pink, blue, rose, white, lavender or old blue..... **14.75**

Skull cap of all-over lace with net ruffle in "tam" effect. Moire ribbon banding.... **4.95**

"Martine"—House Coat of crepe meteor with collar and cuffs of Moufflon fur in pink, blue, peach, strawberry, lavender, white or rose... **26.50**

Quaint Pompadour cap of net with lace ruffles and moire ribbon bandings... **3.95**

"Armande"—Princess slip of chiffon with cream lace ruffles and bandings of soft satin ribbon. Coat of crepe meteor. Fur collar and cuffs. Pink, blue, peach or white.... **39.00**

The same model with velvet coat..... **79.00**

Poke Cap of cream lace embroidered in pearl beads and banded with French ribbons. **16.50**

"Bélise"—Boudoir Robe of soft wide-wale corduroy with long collar, deep sleeves and silken tassels. Pink, rose, white, blue or Copen.. **10.75**

Fitted sleeping cap of chiffon with tight adjustable band. Lace edgings and chiffon ties..... **2.95**

"Henriette"—Negligee of soft chiffon. The deep lace flounces are caught with rosebuds. Coatee of crepe meteor. Pink, blue, lavender, peach or white.. **26.50**

Pompadour cap of old lace and cream net with rosettes of French ribbons and roses..... **12.75**

Zoé

"Zoé" — Satin slipper with satin rose. Pink, blue or rose..... **.75**

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New York

Very Exceptional Offerings

Women's Fall Suits



16. Suit with long coat, made of Velour-finished Worsted; cuffs and convertible collar edged with fur. Navy Blue, Brown and Green. **19.75**

17. Sport Suit of Golflex or Wool Velour,—medium length blouse; slip belt; Hudson Seal collar and cuffs; various heather mixtures and plain colors. **37.50**

18. New model in Broadcloth with artistic convertible collar. Navy Blue, Brown, Green, Plum and Black. **24.75**

19. Suit in Plain or Check Velour or Gabardine,—belted coat with plaits. Navy Blue, Brown, Burgundy, Rubber Gray and Black. **24.75**

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Excellent Values

Women's Fall Blouses



42. Suit Blouse of embroidered Georgette Crepe in two-tone effect. Combinations of Navy Blue, Brown or Green with Bisque or Plum and Wistaria. **9.50**

43. Radium Wash Silk Blouse in White or Flesh Color with hemstitching in pointed design in front and back; finished with pearl buttons. **2.75**

44. Crepe de Chine Blouse in White or Flesh Color with four rows of tucks around waist; broad box plaits in front; flat hemstitched collar and cuffs. **2.75**

45. Effective Blouse of White or Flesh Color Georgette Crepe, with broad bands of washable satin; satin collar and cuffs embroidered and beaded; finished with hemstitching. **7.95**

46. Attractive Blouse in Cream Washable Net over chiffon cloth lining; cut embroidery in front and back; finished with Valenciennes lace edging. **4.95**

47. Blouse in White or Flesh Color Crepe de Chine with side tucks in front and back; collar and cuffs trimmed with Venise lace medallions. **4.95**

COSTUME JEWELRY

by

Ostby & Barton Company





Ring white gold, genuine coral cameo with classic head design and fine scroll decoration.



Recherché ring, yellow gold with crown-like setting, carrying fine reconstructed ruby.



Ring yellow gold with Greek "key" design. Genuine tourmaline in very high claw-like setting.



Curious exclusive design in ring, white gold with torch designs supporting massive bar carrying fine trio of stones, a reconstructed sapphire at each side of a magnificent Padparadschah.

WOMEN find they can't wear ordinary jewelry with current fashions. Its meaningless design is a discordant note with the definite fashions of the day.

The woman of taste instinctively feels this, so fashion has decided for Costume Jewelry, designed in harmony with the prevailing modes.

A specific type of ring, of stone, of pendant, of necklace, for instance, forms the happy accompaniment for a certain costume, and every woman of taste is quick to perceive these subtle harmonies.

This new craftsmanship in the precious metals and genuine stones is better artistically with all costume than the old order of jewelry—intrinsically more beautiful under any circumstances because true to the accepted principles of line and form, color and composition.

The leading exponent of the new jewelry in America is Ostby and Barton—the house known so long for the exquisite workmanship of its jewelry.

It is not to be wondered at that this new O-B departure has been welcomed wherever Taste and Fashion reign.

These new designs in Ostby and Barton Costume Jewelry are made altogether in solid gold and genuine stones.

They may be seen at representative costume shops in the larger cities and at first class jewelers. Ask for them by name.



Rather heavy ring, yellow gold. Exquisite decoration in thin gold scroll, with magnificent cat's-eye. (genuine petrified wood)



Ring yellow gold, lateral floral decoration, and thin drawn gold loops around genuine aqua-marine.



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Interpreting the classic symphonies of creative millinery art and expressing individuality, style and verve.

Many clever adaptations and originations from B. Altman & Co.'s own ateliers.

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Models Illustrated on Sale in all our Stores



Women's New Autumn Suits—*Exclusive Models*

No. V 160—Women's Dressy Suit of Velour Cloth in Brown, Navy, Plum, Burgundy, Green and Black. Hudson Seal trimmed, Peau de Cygne lined. New Model Skirt. **32.50**

No. V 162—Women's Dressy Suit of Velour Cloth in Brown, Green, Navy, Black, Plum, Burgundy and Egg Blue. Seal or Australian Opossum trimmed. Peau de Cygne lined. New Model Skirt. **39.75**

You can be sure of *smartness* in a garment of *Oppenheim, Collins & Co.;* can be sure of its *quality;* sure of its *good taste;* with us these three are essential:

Smartness
Good Taste *Quality*

No. V 164—Women's Dressy Suit of Velour Cloth in Brown, Green, Navy, and Burgundy, trimmed with Moleskin. Peau de Cygne lined. New Model Skirt. **50.00**

No. V 166—Women's Dressy Suit of Velour Cloth in Taupe, Green, Brown, Plum, Black and Burgundy. Mole or Seal trimmed. Peau de Cygne lined. Hand embroidered pockets. New Model Skirt. **68.00**



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of Superior Quality

Exclusive in Design

C. G. Gunther's Sons

391 Fifth Avenue

New York

An exclusive photograph of Miss Kitty Gordon, specially posed for Gunther's



Hudson Seal Coat No. 1118

By combining the best of Imported Designs with our own Originations and Creations, we have established a new Standard in Fine Fur Apparel. Super-quality of Peltry and Workmanship is Guaranteed by our Experience of nearly a Century as Furriers of the Highest Grade.

Balch, Price & Company
Brooklyn, N.Y.

[Authentic Style Book, beautifully illustrated, sent with our compliments.]

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CHAS·A·STEVENS & BROS

CHICAGO ILLINOIS

These Splendidly Tailored Suits

show every mark of distinction and smartness

They emphasize in a forceful manner the pre-eminence of Chas. A. Stevens & Bros. in women's fine apparel. Visit us if possible. If not, use the service of our shoppers who will give your orders prompt, careful and competent attention. Sent prepaid to any part of the United States, with privilege of return if not highly satisfactory.



Style "F"—One of our clever models made of heavy wool poplin. Coat of medium length, slightly fitted at waistline with belted effect. Wide full collar of velvet. Plain skirt gathered under belt. Colors, blue, black and brown. Silk lined to match. $25.00

Style "G"—Smart wool velour suit, fancy long coat, choice of Beaver or Hudson Seal collar and cuffs. Lined with Peau de Cygne to match. Colors, tile brown, black, forest green, burgundy, navy, purple and rubber gray. $50.00

Style "H"—Attractive model of wool velour, semi fitted, medium length coat, silk lined. Plain tailored front, full graceful flaring ripple back, large pointed collar with velvet. Colors, black and white check, brown and white, blue and green check or plain colors. $35.00

Style "J"—Handsome semi tailored suit of wool velour showing the long coat with belted waistline. Coat trimmed with buttons of self material forming clever pointed effect at sides. Lined with Peau de Cygne to match. Choice of Hudson Seal or Mole collar. Can be worn open or buttoned high at neck. Full skirt gathered at waistline under belt. Colors, wine, green navy and brown. $55.00

WOMEN'S SUITS AND COATS

In Favored Autumn Models

A—Velour Cloth Coat in green, brown, plum, Burgundy, rose-taupe, rubber grey, navy, or black, with deep collar of Hudson seal (dyed muskrat). Note the belt confining the fullness of its soft folds and the shoulder cape, which is adjustable. Warmly interlined and peau de cygne lined throughout.....**$50.00**

B—Wool Plush Coat in green, brown, navy, or black, the deep collar of natural raccoon of the finest grade. The back flares very smartly and the deep armhole with set-in sleeve gives extremely new lines. **$25.00**

C—Velour Cloth in Java brown, Burgundy, plum, rose-taupe and black with deep collar of French seal (dyed coney) or skunk (dyed opossum) that may be worn high or low. The round yoke at back, the low armhole, the loose belt are decidedly new features. Peau de cygne lined and warmly interlined..... **$39.50**



D—Fur-trimmed Suit of Velour Cloth in green, Java, plum or navy; of broadcloth in green, Java, rose-taupe, plum, or navy. The high collar, cuffs and deep bands are of French Seal (dyed coney); the Coat is warmly interlined and peau de cygne lining..... **$50.00**

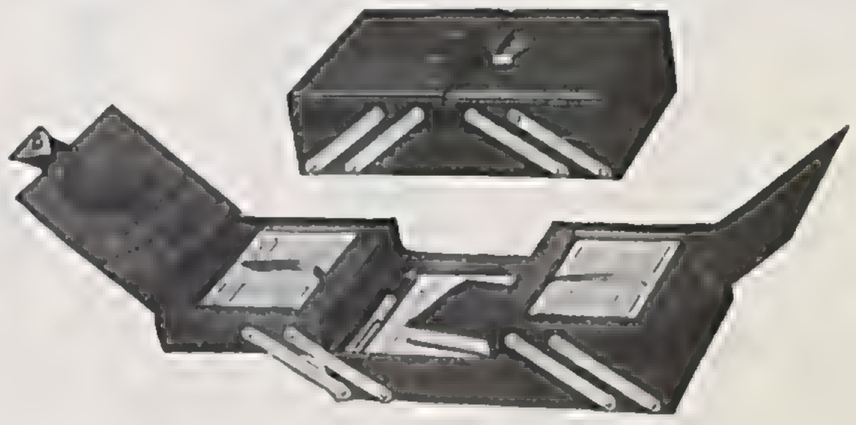
E—Fur-trimmed Suit of Velour Cloth in balsam, Java, plum, rubber grey or navy; of broadcloth in the same colors and black. Australian opossum makes the deep square collar and cuffs of the smartly cut coat; warmly interlined and peau de cygne lined.....**$60.00**

F—Fur-trimmed Suit of broadcloth in Java, balsam, rose-taupe, slate, Burgundy, navy, plum, or black. The band, edging the deep collar at the back, is of French seal (dyed coney). Buttons effectively trim the Coat, which is interlined and peau de cygne lined.....**$29.50**

Lord & Taylor

38TH STREET FIFTH AVENUE 39TH STREET

NEW YORK

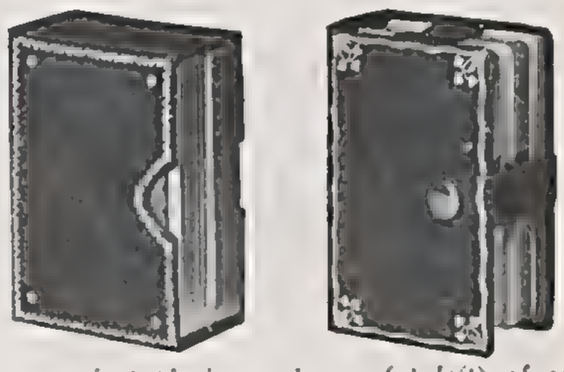


A handsome Bridge-case of glazed calfskin in colors, lined with moiré silk, extension sides containing two packs of gilt-edge cards, two score pads, pencil and rule-book in body, enamel fastening on cover: 4¾ x 8 inches closed. Complete: $18.50

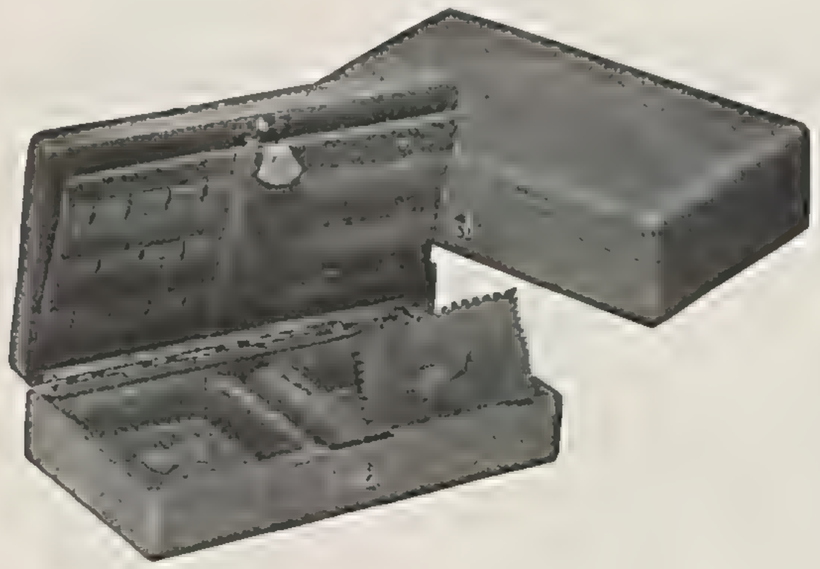


A commodious Bridge-case of frosted leather, in colors, with wide metal mounting on cover, moiré silk lining. Fitted with two Bridge and Auction-bridge score-pads, two pencils, two packs of cards and book of rules: 7¾ x 3⅛ x 2 inches. Complete: $7.50

ESTABLISHED 1845
MARK
CROSS
TRADE MARK
LONDON
ACTUAL MAKERS



A convenient playing-card case (at left) of colored glazed calfskin, with border of gold tooling, containing two packs of gilt-edge cards, 3⅝ x 2½ inches: $3.25
Playing-card case (at right) same as above with exquisite clover-design tooling, and strap fastening, gilt clasp. $5.00



A most useful jewel box for men, of glazed calfskin in colors, lined with suede leather. Two compartments with pads, and ring groove in body; hinged drop-pad in cover with twelve scarf-pin loops, eleven stud grooves, six cuff link holders: 8¼ x 4 x 2 inches. Lock and key: $14.50

"How Do We Stand, Partner?"

The above question now becomes unnecessary:

A new idea—THE CROSS SEE SCORE BRIDGE TABLE: the drawer-under-glass, containing a score pad both visible and accessible,—leaves the table unencumbered and thus the score-pad difficulty is bridged.

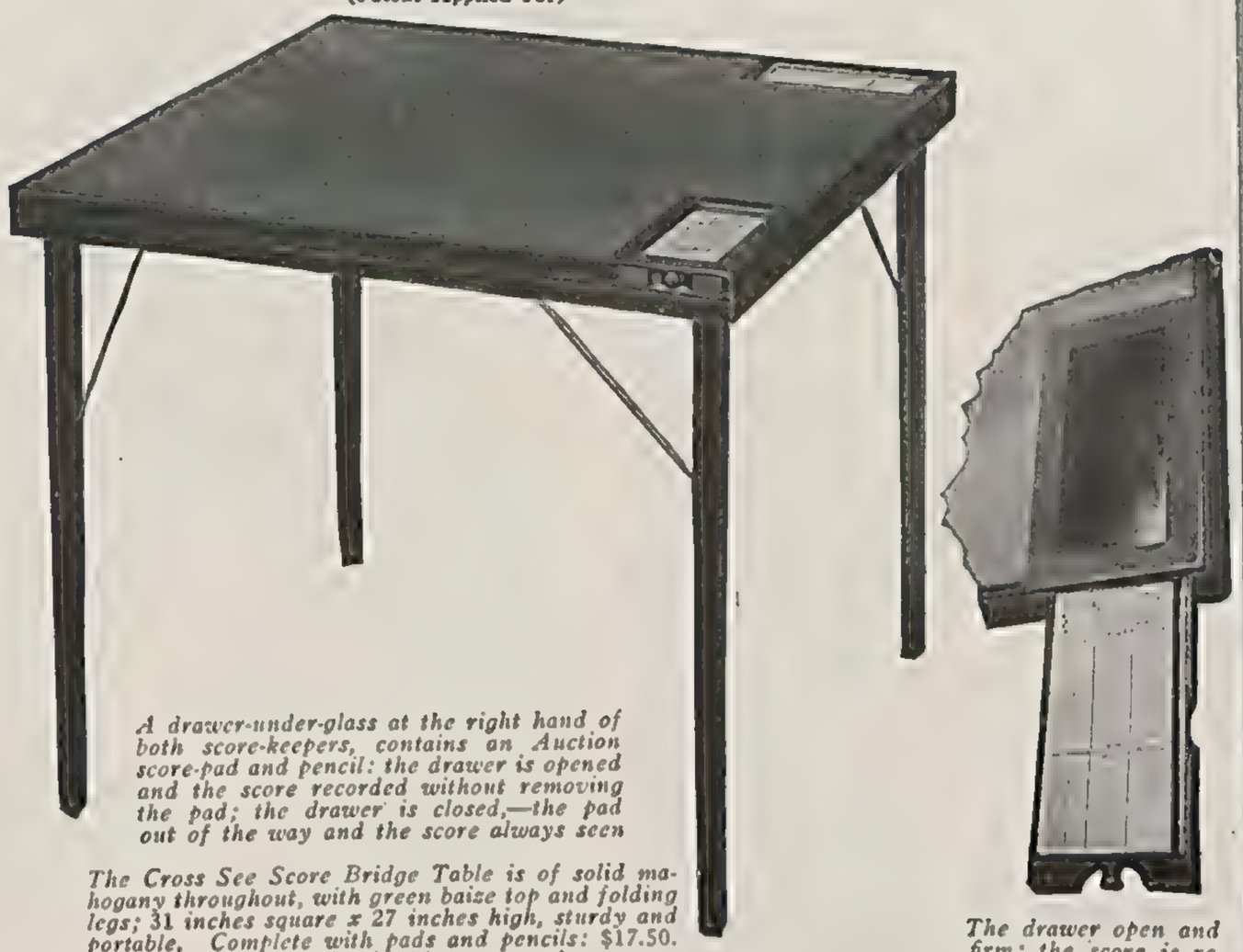


A unique tea-making set in a Sheraton design chest of colored glazed leather, lined with oyster-white satin, 5 x 3 x 4½ inches. The tea-caddy and kettle-shaped tea-ball and stand (with satin cover) are of best triple silver plate. Complete: $17.25

"The Bridge-Score Difficulty Bridged"

The Cross See Score Bridge Table **$17.50**

(Patent Applied For)



A drawer-under-glass at the right hand of both score-keepers, contains an Auction score-pad and pencil: the drawer is opened and the score recorded without removing the pad; the drawer is closed,—the pad out of the way and the score always seen

The Cross See Score Bridge Table is of solid mahogany throughout, with green baize top and folding legs; 31 inches square x 27 inches high, sturdy and portable. Complete with pads and pencils: $17.50. *Extra score-pads 25 cents each*

The drawer open and firm; the score is recorded without removing the pad.

Mark Cross

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SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plain.

Your message for the November 15th Vogue should be received on or before October 10th. Address all communications to Sales and Exchange Service, Vogue, 443 Fourth Avenue, New York City.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. *Never send any article to Vogue.* The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

BUTTON—BUTTON—WHO'S GOT THE BUTTON?

EVERY day grown-ups are playing this children's game. Perhaps they are hunting for the mate to an old candlestick—perhaps they are seeking an unusual embroidery design—perhaps they wish a governess especially suitable for a certain child—it is the same game for all that.

If they are uninitiated in the ways of the Vogue Sales and Exchanges Service, they go vaguely from shop to shop and the game goes on. If, on the other hand, they understand that Vogue conducts this department especially to supply their needs, they first of all scan its columns for the article or service they want. Then, having found it, they simply write a letter, according to the rules at the top of the page, and—presto! it is theirs.

SALES AND EXCHANGES SERVICE

443 Fourth Ave. VOGUE New York City

Wearing Apparel

ACCOUNT mourning, sell gray cloth riding coat, breeches, 36. Black boots, 5 A. Cost $65—Sell $30. Stunning advance Fall model, Bernard, purple velour-de-laine coat suit. Never worn. Cost $90—Sell $40. No. 478-D.

TAUPE winter suit, smart Thurn model. Cost $150—Sell $45. Waist to match $5. Lovely apricot evening gown, $20. Rosa dance frock, Joseph model. Cost $100—Sell $25. Full skirts, Size 36. Motor coat, stylish check, $15. No. 479-D.

BLACK satin French evening gown with white pearl hand embroidered tulle,small pointed fashionable train, silver bodice. Size small 40. Perfect condition. Cost 1400 Francs—Sell $100 No. 491-D.

FASHIONABLE French short green evening gown, moire skirt with hand embroidered chiffon over. Size small 40. Perfect condition. Cost 900 Francs—Sell $70. No. 492-D.

FASHIONABLE, short tulle evening gown, old rose and shaded silver gray, pink satin lining. Excellent condition. Size 36. Sell for $40. No. 493-D.

ALICE BLUE Faille suit, 36 bust, $25; Lavender Albatros Kimono, $8; New Pink Sateen Comfort, $10; Cross-stitch Bureau Cover, $4; Navy Taffeta Dress, $18. No. 498-D.

FOR SALE—India Camel's hair shawl. White Center. Very fine specimen, Signed. Was a gift from the Sultan of Muscab in 1833. Value $1500—Will sell for $500. No. 499-D.

Furs

FOR SALE—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition. $1000. Can be seen in New York. No. 455-D.

FOR SALE—Fur Coat—Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost $250—Sell $75. No. 476-D.

FOR SALE—One Hudson Seal and Leopard fur set $35. One black Lynx square collar $20. Both newest fall models and never worn. No. 477-D.

SILVER Kit Fox muff—tail and head, imported. Cost $65—Sell $25. Also over four yards wide banding of same for coat bottom, collar and cuffs. Cost $55—Sell $25. No. 480-D.

FOR SALE—Handsome White Fox neck piece, perfectly new. Paid $50—Will sell for $30. No. 481-D.

SMART set of Pointed Fox. Animal neckpiece—muff one skin combined with taupe velvet. Very stylish, excellent condition. A Jaeckel Company model. Cost $150—Sell $60. No. 483-D.

MINK COAT—made to order, 1916 model. Worn five weeks. 50 inches long, 12-inch border. Selected dark matched skins. Size 36. Cost $800—Sacrifice $550. Reason for selling going to Australia. No. 485-D.

FOR SALE—Lady's magnificent Mink coat, full length. Selected skins. Cost $2000—Will sell $750. Worn one season. No. 486-D.

Miscellaneous

HAND made mahogany reproduction of large bureau desk, Cost $90—Sell $50. Large mahogany gentleman's wardrobe dresser. Cost $125—Sell $60. Both perfect condition, two years old. Drawings on request. No. 482-D.

GORGEOUS collection of antiques. Sheraton sideboard mahogany inlaid in satin wood with old pierced handles $360. Dressing tables, highboys, chairs, etc. No. 484-D.

ART shop and decorating concern, well located with good prospects, wants partner familiar with line in order to develop business, New York City. Small capital desired No. 487-D.

Miscellaneous—Cont.

FOR SALE—Six-yard length of exquisite Sierre lace, 43 inches wide, perfect condition. Suitable for wedding gown or church purposes, $90. No. 488-D.

FOR SALE—Diamond platinum bar pin, 43 settings—Valued at $400—Will Sell for $275. No. 489-D.

TO LET—Attractive partially furnished apartment, New York. Two exceptionally large rooms, bath, kitchenette, cedar storage room, many closets. In shopping district, but quiet. Moderate. No. 490-D.

LADY with attractive and beautiful country home, Philadelphia suburb, would like active, cultured lady as companionable paying guest, no boarders. References exchanged. All conveniences, own car, golf links and yachting club. No. 494-D.

FOR SALE—Sterling silver vanity case $10. Dark green broadcloth suit, slightly worn. Skirt and coat peplum plaited, Size 16. Misses'. Cost $60—Sell $12. No. 495-D.

FOR SALE—Four yards Rose Point, 36 in. wide, very few pieces in this country of such width and quality. 19th Century. Superb for bride. Any reasonable offer considered. No. 496-D.

FOR SALE—Black Chantilly lace shawl. 2 yds. square. 18th Century. Very fine Beautiful copy of one of Callot's latest models, evening cloak. No. 497-D.

Miscellaneous—Cont.

KNABE-ANGELUS 65-note upright piano, in perfect condition, with 53 rolls of music. Cost $1000 six years ago—Will sell for $450, or exchange for antique furniture. No. 500-D.

FOR SALE—Two handsome India Shawls, perfect condition. Cost $1000 each. Immediate reply to settle an estate. No. 501-D.

MARTIN & MARTIN ladies' English cross saddle and bridle, used only one month, good as new. Cost $87.50—Price $25. No. 502-D.

ANTIQUE Chinese Drape embroidered in 14 karat gold thread. Design shows birds, etc., in brilliant colors, symbolizing ancient Chinese customs. Size 10 x 6. Price $750. No. 503-D.

Wanted

WANTED—About 42-inch Genuine Broadtail or Baby Lamb coat. Good condition. Size 36. Also hand made imported beaded bag. Must be bargains. No. 227-B.

WANTED—Simple furniture for maid's room, in good condition, inexpensive. Also divan desk, odd chairs and tables, mirror and electric lamps. Give description and prices in answering. No. 228-B.

WANTED—For girls, aged 5-6, smart clothes—fur sets—handsome coat, Size 7. Handsome full fur or Duvetyn coat—40. Fur set—lorgnette—Edison Disc Phonograph—Coral beads. No. 229-B.

Wanted—Cont.

WANTED—Black or Green velvet suit. Other clothing of good dresser, but not too extreme. Size 36. Correspondence confidential. No. 230-B.

WANTED—Small Moleskin muff. Must be in good condition. Also modern dining-table, round, 54-inch mahogany, with two apron leaves. No. 231-B.

WANTED—Afternoon and evening gowns and wraps for young lady. Size small 36 and young matron Size 36. Must be handsome, reasonable and good condition. No. 232-B.

WANTED—To purchase stylish garments for lady. Age 30. Size 36-38. Brunette 5 ft. 4 in. tall. Moderate prices. Permanent purchaser. No. 233-B.

WANTED—Victrola or similar high-grade cabinet Talking Machine including records. Good condition. Price reasonable. Also clothes, smart dresser, 5 ft. 9 in—Size 38-40. No. 234-B.

WANTED—One smart tweed suit, brown and green.—One modish maternity suit—Both Size 36. Good condition, winter models. Reasonable price required. No. 235-B.

WISH to buy Raccoon skin coat, good style, 46 in. long, size 38. Must be practically new. Will give $70.00 or $80.00. No. 236-B.

Professional Services

WANTED—A position as chaperone for young lady or companion to lady living alone. Capable of designing gowns, care of large house and dinner parties. Can attend to all arrangements of traveling and social functions. References. No. 154-C.

COMPETENT young woman who understands the physical and mental training of children desires position as nursery governess. One child preferred but will consider more. No. 155-C.

LADY of culture and refinement desires situation as social secretary, companion or chaperone. Can supervise for one entertaining extensively. Experienced shopper. References exchanged. No. 156-C.

EDUCATED young woman desires position as secretary, companion or tutor. Trained vocalist, good shopper, fond of children (Montessori training). Moderate salary—will travel. References exchanged. No. 157-C.

YOUNG lady of culture and good personality, educated in first class schools of the East, desires position as companion to lady in New York. References exchanged. No. 158-C.

YOUNG lady with first class education and best credentials, will accept position as governess in New York after October 1st. No. 159-C.

PARISIENNE lady, school teacher, Paris degrees, would teach French in refined American family in exchange for room and board. Refers to first families in New York. No. 160-C.

ENGLISH lady with highest credentials, who has traveled extensively, desires position as chaperone, companion or hostess, insuring her a congenial home. No. 161-C.

SUDDEN vacancy to be filled at once in small New York City school of unique advantages. Sweeping concession to immediate applicant either regular student or young lady desiring beautifully appointed home with chaperonage. No. 150-C.

REFINED young lady desires position as tutor or companion to elderly or invalided lady. No objection to traveling, speaks German and English, references. No. 162-C.

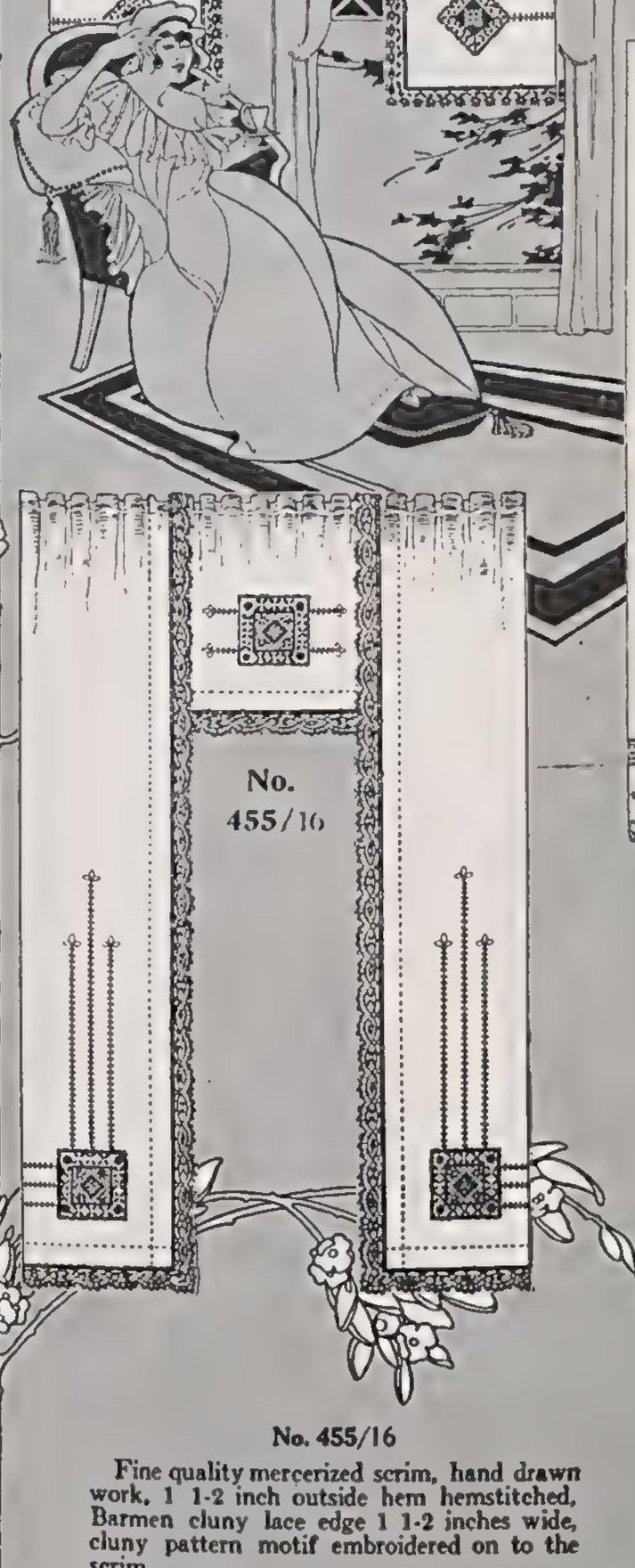
FOR the busy winter season—Capable, confidential secretary offers her services by the hour, day or week. Fine handwriting. Clever correspondent. Good executive ability. No. 163-C.

A REFINED young woman wishes employment as traveling companion to elderly lady or chaperon to young lady. Best of references. No. 164-C.

Gimbel Brothers

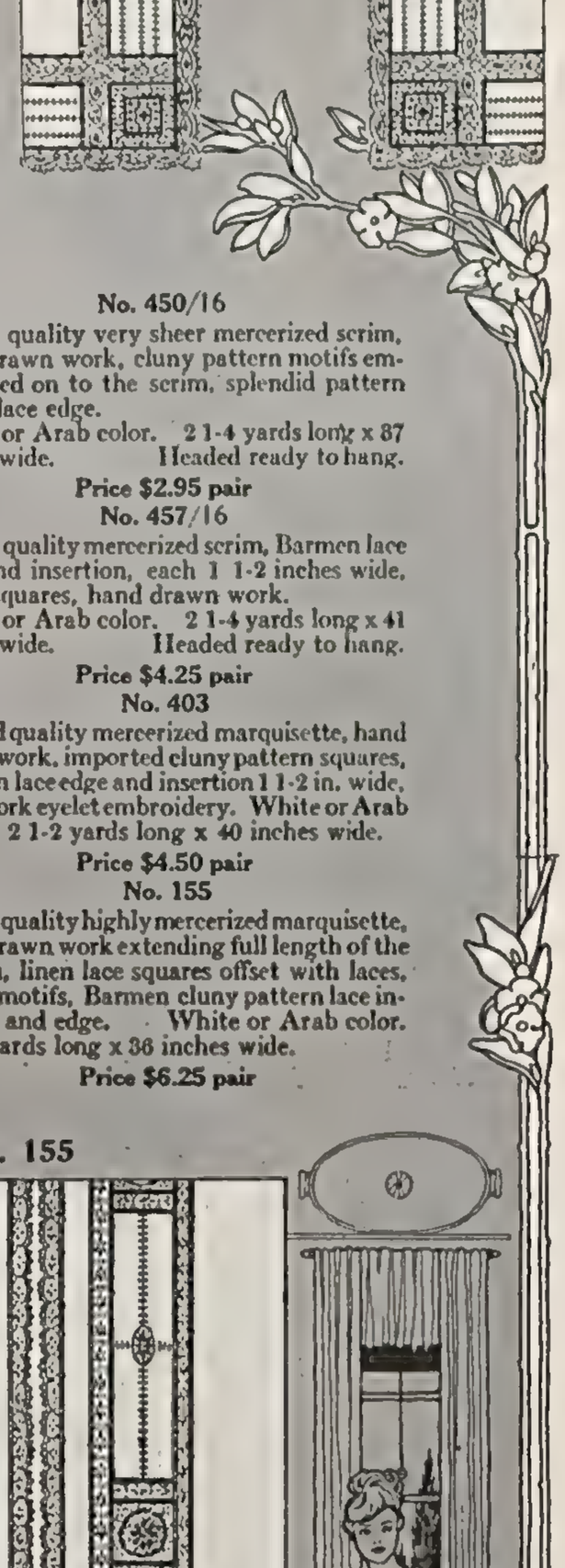
33rd Street & Broadway, N.Y.

Selections of Inexpensive Lace Curtains and Bed Set





No. 403



No. 450/16

Fine quality very sheer mercerized scrim, hand drawn work, cluny pattern motifs embroidered on to the scrim, splendid pattern Calais lace edge.
White or Arab color. 2 1-4 yards long x 87 inches wide. Headed ready to hang.

Price $2.95 pair

No. 457/16

Fine quality mercerized scrim, Barmen lace edge and insertion, each 1 1-2 inches wide, cluny squares, hand drawn work.
White or Arab color. 2 1-4 yards long x 41 inches wide. Headed ready to hang.

Price $4.25 pair

No. 403

Good quality mercerized marquisette, hand drawn work, imported cluny pattern squares, Barmen lace edge and insertion 1 1-2 in. wide, open work eyelet embroidery. White or Arab color. 2 1-2 yards long x 40 inches wide.

Price $4.50 pair

No. 155

Fine quality highly mercerized marquisette, hand drawn work extending full length of the curtain, linen lace squares offset with laces, venise motifs, Barmen cluny pattern lace insertion and edge. White or Arab color. 2 1-2 yards long x 36 inches wide.

Price $6.25 pair

No. 155

No. 455/16

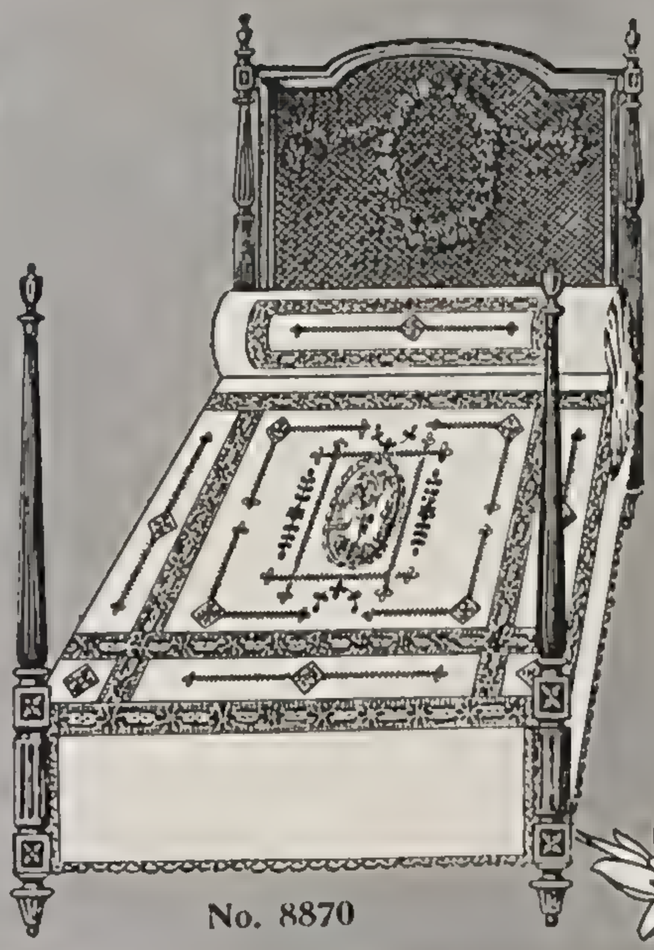
Fine quality mercerized scrim, hand drawn work, 1 1-2 inch outside hem hemstitched, Barmen cluny lace edge 1 1-2 inches wide, cluny pattern motif embroidered on to the scrim.
White or Arab color. 2 1-4 yards long x 88 inches wide. Headed ready to hang.

Price $3.65 pair

No. 8870

Very fine mercerized scrim, elaborate pattern English lace insertion three inches wide, imported fillet center piece sixteen inches long, also ten small fillet motifs, real hand drawn work, hand machine embroidery, twenty-two inch valance trimmed with Barmen cluny lace edge. Bolster piece large enough to use on roll or as sham. Made in both double or single size. White or Arab color.

Price $12.50 each



No. 8870

MODART CORSETS
Front Laced



The Joy of Living

Wherever a Modart garbed woman goes there's a glow of the warm sunshine of happy health. For she possesses the two things that bring the joy of living to womankind—perfect bodily comfort plus flawless style.

The Modart garbed woman thrills with the pleasure of the day to come. She is ready for work or play with no worry or thoughts of health or appearance.

Modart corsets settle the strife between fashion and well-being. They give the body the support it needs and their graceful lines bring a stylish and unequalled figure to their wearers.

Modart corsets are designed for all women's comfort. Once you visit a Modart fitting room—once you try a Modart—you, too, will find the sunshine of health and style.



MODART
Front Laced Corsets

are sold everywhere by these and other leading merchants who are prepared to give trial fittings and the advice of experienced corsetieres.



Boston, Wm. Filene Son's Co.
Chicago, Marshall Field & Co.
Chicago, Carson, Pirie, Scott & Co.
Cleveland, Wm. Taylor Son & Co.
Detroit, J. L. Hudson Co.
Indianapolis, Wm. H. Block Co.
Kansas City, John Taylor Dry Goods Co.
Los Angeles, N. B. Blackstone Co.
Los Angeles, J. W. Robinson Co.
New York, John Wanamaker
New York, Saks & Company
New York, Arnold, Constable & Co., Inc.
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St. Louis, Famous and Barr Co.
San Francisco, The White House
Washington, D. C., Woodward & Lothrop



The Value of the Genuine—

The value of a single piece of hand-wrought silver could not be lessened by a million souvenir spoons. Possession of the substitute simply creates a deeper desire for the genuine.

The modes offered by our Dressmaking Section are prized for their genuine originality. This quality cannot be successfully imitated, and no woman will be content with a substitute — for, though the cloth be the same the cachet is lost.

Private viewings of original models from Parisian sources and by our own designers by appointment.



Dressmaking Section
Ninth Floor

Carson Pirie Scott
and Company
Chicago



Corset Comparisons

are not easy. There are many good corsets, each possessing some special merit that appeals to the woman wearing it. Therefore, in comparing corsets, everything depends upon the point of view —what the woman considers the most important essential.

But there will be no dissent from the claim that the ideal corset is that corset which provides the wearer with *correct style, perfect poise and complete comfort* throughout a long period of service.

If to these be added *rare beauty of design*, the *finest materials* that Paris provides, workmanship of the deftest and most artistic character, and *superlative fit*, you have reached the limits of corset designing. Such a type of corset is the

LILY OF FRANCE

$3.50 to $35.00 at quality stores. Handsome booklet sent upon request.

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Hudson Seal and Ermine Coat No. 729

WE offer this Season a Collection of Rare and Beautiful Furs of Unusual Grace and Superior Quality. Each is designed to express the Individuality of the wearer with Distinction yet without Ostentation.

Lamson & Hubbard Company

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(*"Theatre of Fur Fashion" sent free on request. Address: 920 Bedford Street, Boston, Mass.*)



This is the cover of the

Smart Fashions *for* Limited Incomes

Number of Vogue

Dated October 15

In this issue Vogue's editors select from a thousand and one new models those designs best adapted to the woman who wishes to curtail her clothes expense without in the least sacrificing smartness.

How often have you not wondered how some woman in particular among your friends manages to be always so smartly dressed on what must be a very limited dress allowance? The answer is very simple. She makes no mistake in choosing and buying her clothes.

Distinctive dress depends far more on information than on unlimited means, and the Smart Fashions for Limited Incomes Number of Vogue will bring you that information. To make sure of getting your copy, forewarn your newsdealer now to reserve it for you.

25 cents a copy
$4 a year

VOGUE

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*
443 FOURTH AVENUE, NEW YORK CITY

Twice a month
24 copies a year



Ideal Tall Slender | *Ideal Short Slender* | *Ideal Tall Heavy* | *Ideal Short Heavy* | *Ideal Large Above Waist* | *Ideal Large Below Waist* | *Ideal Short Waisted* | *Ideal Arched Back* | *Ideal Average*

The Regal Beauty of Dora Rogers



Photo by Witzel.

A Famous Triangle Film Star

WHILE Gossards are the universal choice of small figures, an army of women like Dora Rogers tell us that a Gossard Corset is an absolute necessity. Full figures find Gossards perfect in reducing the hip line and lower back. The fullness at the upper back over the shoulders rests in the corset. The diaphragm is reduced and a straight front attained, with the very smart curve at the waist line below the bust. It is a real joy to be correctly corseted in the one Gossard designed for *you*. You can be fitted today.

It is with pride that we make our

Thirty-first Semi-Annual Announcement and Proclamation of Authoritative Corset Styles for Fall and Winter, 1916-1917

Wherever Gossard front-lacing Corsets are sold you can now see the new models for all figure types. Select your figure above and read the paragraph written for you.

Ideal Tall and Ideal Short Slender Figures

Rounded hips—the gradual improvement of the waist line—the appearance of fullness at bust line—effect of shorter waist in tall figures, and longer waist in short figures—an extremely graceful side silhouette—a supported abdomen—and no pressure on the body *anywhere* are the immediate results accomplished by a Gossard for these two types.

Models at $2.00, $3.50, $5.00, up to $25.00

Ideal Tall and Ideal Short Heavy Figures

Special Gossard models have been designed for these figures. They reduce hip lines from 2 to 6 inches—support full abdomens and reduce them—reduce flesh at diaphragm—confine weight at shoulders and upper back—give decided curve at waist line—confine weight at lower back. Models never ride up on the body and comfort is always assured. With elastic sections at side and back—elastics placed to assist confining thighs and upper limbs—give perfectly flat back line and appearance of greatly reduced weight.

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Ideal Large Above Waist and Ideal Large Below Waist Line

Large above waist—many models with special deep gores in front that lower bust—fullness at back to confine full shoulder blades—waist lines a trifle lower to suggest length and soft clasps at front top. Skirts of corsets are small to give very trim effect.

For large below the waist types—longer skirts are provided—stout elastic sections are used—materials are firm and beautiful—lacing extends lower so that hips are reduced, regardless of present figure lines.

Wonderful results are possible in both of these types.

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Ideal Arched Back and Ideal Short Waisted Figures

Models to correct the arched back type have specially designed backs—raise and reduce the abdomen—reduce lower back very perceptibly. Improper corseting with old style models is the principal cause of this figure. We improve thousands every year.

For short waisted figures—special models that give long waist lines—low bust gores—elastic sections in skirt—long flat back lines, short clasps in front so that seated or standing your figure seems taller.

Models for Both at $2.00, $3.50, $5.00, up to $25.00

Send for living model booklet profusely illustrated, containing a complete list of all the Gossards for *your* figure type.

SPECIAL NOTE—Canadian women should write The Canadian H. W. Gossard Co., Limited, 284-286 West King Street, Toronto, for booklet showing same models as are sold in States. In material, workmanship, and price they are identical.

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Anna Held

THIS world-renowned artist of the stage, with her expert knowledge of what a corset must be to produce a figure of surpassing beauty, as well as the incomparable in style of women's dress and withal absolute comfort, said of Goodwin Corsets, after proving their superiority by actual wear:

"I didn't know that such wonderful corsets were made in America. In the future I shall wear no other."

Goodwin
CORSETS
Priced at $3.50 to $50
Fitted to Individual Measure

Write for illustrated catalog de luxe with complete information regarding the advance fall models.

Goodwin
373 Fifth Ave., New York

For the convenience of those who desire to investigate the Goodwin corset, we give below a partial list of shops where Goodwin corsets are sold:

CALIFORNIA
Los Angeles, The Goodwin Shop, 220 W. Fifth St.
San Diego, Miss. E. I. Devens, 1363 Fifth St.
San Francisco, The Goodwin Shop, 330 Sutter St.

COLORADO
Colorado Springs, Mrs. M. D. Hillmer, 6 E. Pike's Peak Ave.
Denver, The Goodwin Shop, 1764 Broadway

CONNECTICUT
Hartford, Maybelle Corset Shop, 68 Pratt St.

FLORIDA
Jacksonville, Mrs. E. A. O'Brien, 209 Hogan St.

IDAHO
Lewiston, Mrs. Clara H. Shaw, 410 Wiesgerber Block

ILLINOIS
Cairo, Mrs. A. Fitzgerald, 724 Center St.
Chicago, The Goodwin Shop, 57 E. Madison St.
Mattoon, The Goodwin Shop, Donald Bldg.
Oak Park, The Goodwin Shop, 114 Marion St.
Peoria, Miss Hulda P. Jacobs, Central Nat'l Bank Bldg.
Rockford, Miss Ida M. Welty, 507 Stewart Bldg.

INDIANA
Evansville, Niemeier, Inc., 107 Main St.
Ft. Wayne, Miss Inez Kiefer, 222 W. Berry St.
Indianapolis, The Goodwin Shop, 18 N. Meridian St.
South Bend, Miss Mabel Hawkins, 314 S. Francis St.

IOWA
Burlington, Mrs. L. M. Bosler, Iowa State Bank Bldg.
Cedar Rapids, Paris Shop, Montrose Hotel Bldg.
Davenport, Styloform Shoppe, 209 Main St.
Des Moines, The Corset Shop, 303 Seventh St.
Dubuque, Miss Kate Sullivan, 490 Locust St.
Iowa City, Haeseller & Zimmerman, 210 E. Washington St.
Muscatine, Miss E. J. Hudler, 707 W. Fourth St.
Sioux City, Authier's, 509 Fourth St.

KANSAS
Topeka, Miss Mary E. Alspach, 609 Mills Bldg.

KENTUCKY
Louisville, Miss Bezzie Hannan, Starks Bldg.

LOUISIANA
New Orleans, Mrs. W. T. Borlase, 1210 Valmont St.

MASSACHUSETTS
Boston, The Goodwin Shop, 687 Boylston St.
Springfield, The Goodwin Shop, 356 Main St.

MICHIGAN
Ann Arbor, The Goodwin Shop, 201 S. Main St.
Detroit, The Goodwin Shop, 313 David Whitney Bldg.
Flint, Newcomb Shop, 505 S. Saginaw St.
Jackson, The Goodwin Shop, 263 W. Main St.
Lansing, Miss O. M. Buhl, 216 S. Capitol Ave.
Saginaw, The Goodwin Shop, 416 Germania Ave.

MINNESOTA
Duluth, Mme. Winnifred Burns, Christie Bldg.
Minneapolis, Miss A. M. Fifield, 816 Nicollet Ave.
Minneapolis, Miss L. Morrissey, 206 Essex Bldg.
St. Paul, Otis Shop, 338 St. Peter St.

MISSOURI
St. Louis, A. S. Aloe Co., 513 Olive St.

MONTANA
Butte, Mrs. L. Purcell, Intermountain Bldg.
Helena, Mrs. A. E. Lyons, Pittsburg Block
Missoula, The Fashion,

NEBRASKA
Lincoln, Mrs. S. E. Packer, 1107 L St.
Omaha, Dwyer & Co., 1704 Douglas St.

NEVADA
Reno, Mrs. A. S. Hunt, Majestic Theatre Bldg.

NEW YORK
Buffalo, The Goodwin Shop, 70 W. Chippewa St.
Elmira, Schornstheimers, 129 N. Main St.
Jamestown, Mrs. H. E. Eddy, 514 Prendergast Ave.
New York, The Goodwin Shop, 373 Fifth Ave
Rochester, The Goodwin Shop, 1141 Granite Bldg.
Syracuse, The Goodwin Shop, 118 E. Jefferson St.
Utica, The Goodwin Shop, 314 Kempf Bldg.

NORTH DAKOTA
Fargo, Patterson & Richter, 3 Broadway
Grand Forks, Taugbol's

OHIO
Cincinnati, The Mary Wilson Co., 433 Race St.
Cleveland, Mrs. K. S. Noble, 2175 Stearns Road
Columbus, MacDonald's, 50 N. High St.
Dayton, Mrs. H. R. Mittendorf, Reibold Bldg.
Toledo, The Goodwin Shop, 219 Superior St.

OKLAHOMA
Muskogee, Ideal Corset Co., Flynn-Ames Bldg.
Oklahoma City, Miss Iva Warner, 108 N. Robinson St.

OREGON
Portland, Woodard, Clarke & Co., Woodlark Bldg.

PENNSYLVANIA
Johnstown, Mrs. A. E. Schafer, Johnstown Trust Bldg.
Lancaster, The Goodwin Shop, 25 E. Orange St.
Philadelphia, The Goodwin Shop, 1120 Walnut St.
Pittsburg, The Goodwin Shop, 2006 Jenkins Arcade

TENNESSEE
Chattanooga, Louise's Shop, 19 E. Seventh St.
Memphis, The Goodwin Shop, 104 N. Court Ave.

TEXAS
Dallas, The Goodwin Shop, 1813 E. Elm St.
Houston, The Goodwin Shop, 203 Foster Bldg.
San Antonio, The Goodwin Shop, 120 Alamo Plaza

UTAH
Ogden, Miss Dorothy Madson, 2456 Washington Ave.
Salt Lake, Knowlton Shop, Judge Bldg.

VIRGINIA
Danville, Art Shop, Francisco Bldg.

WASHINGTON
Seattle, The Goodwin Shop, 600 Haight Bldg.
Spokane, The Goodwin Shop, 827 W. Sprague Ave.

WISCONSIN
Fond du Lac, Mrs. C. B. Chase, 140 E. First St.
La Crosse, Miss Marion Oswald, 123 S. Fifth St.
Milwaukee, Mrs. R. L. Gruber, 1035 Third St.

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Or maybe it's she! Isn't she fat, forty and fashionless? Aren't you weary of hauling her fourteen stone around by the elbows? Don't you wish she'd twitter about something besides her diet and her dachshund? Don't you yearn for some kindly philanthropist to come along with a wagon and take her away?

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Are you bored with him?

We'll give you a dance with a little novelty. We'll let a ray of sunshine into that darkened life of yours. We won't bore you with the tariff, or the stock market, or the relation-of-capital-to-labor, or the seven reasons why a business man ought to exercise before shaving. Instead, we'll give you a regular Class A Party.

We'll show you the latest bizarréries of the tango-worms, and the cabaret haunts of the wake-me-up-at-elevens. We'll teach you how to write vers-libre on your shirt-bosom, how to wear a tiara without hat-pins, and how to tell a Newport dowager from a sea-lion. We'll give you the dance of your life. May we cut in?



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There's a Way to Signal for a New Partner

It's perfectly easy to get acquainted. You don't need a fairy godmother, or a family tree, or a drag with the ball-committee. All you need is one simple twenty-five cent piece and the ability to look the nearest newsdealer in the eye as you demand the current issue of Vanity Fair. Without further trouble, Vanity Fair will chaperon you in New York's most frigid marble-and-gold society; show you the newest paintings and sculptures; take you behind the scenes at the theatres; tell you what to ramble on about at dinners and dances, and show you where to go shopping. It will whisper to you addresses where you can dance the "walkin' the dog" (even if you *are* happily married) present you to the celebrities; give you plenty of golf and other sports; buy you a good dog or motor; and keep you in step with the whirling progress of the time.



May we have this fox-trot?

25 Cents a Copy

VANITY FAIR

$3.00 a Year

Condé Nast, Publisher

449 Fourth Avenue
New York City

Frank Crowninshield, Editor

THE RITZ-CARLTON NEW YORK

has pleasure in announcing the following changes and improvements, all of which will be completed in advance of the opening of the autumn and winter season.

The Restaurant will be greatly altered and improved and entirely re-decorated and re-equipped by the most skilful artisans in New York, and in its new form will appeal to all our friends and clients. The changes include a raised platform around the room for dining with space in the center for dancing.

The Ball Room will be re-decorated and re-equipped. It is the most beautiful room in New York and in connection with our restaurant is most suitable for Balls, Receptions, Weddings, and other social functions.

The Oak Room, which has been such a great success in past years, will be re-equipped and our endeavors will be directed towards its retaining that hold on the liking of our clients which it has always possessed.

The Crystal Room, which was such a pronounced success last year, will be reopened on or about the first of November, and we have every reason to hope and believe it will continue its prosperous career.

We propose to exert to the utmost all our powers to serve and gratify our customers.

THE RITZ-CARLTON RESTAURANT & HOTEL CO.

ALBERT KELLER
GENERAL MANAGER



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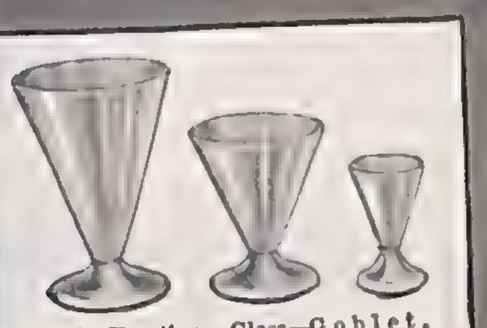
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Prices Surprisingly Modest

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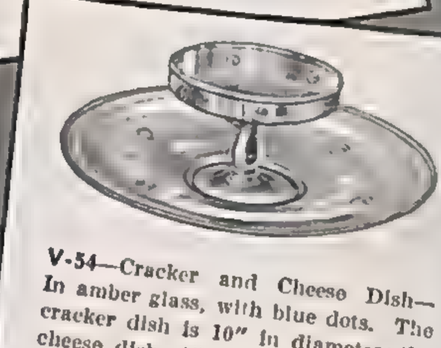
V-52—Venetian Glass—Goblet, claret glass or old fashioned cocktail glass, and liqueur glass in amber or heliotrope. Goblet, 6" high, $15.00 a dozen; Claret or old fashioned cocktail glass, 4½" high, $12.00 a dozen; Liqueur glass, 3¼" high, $10.00 a dozen.



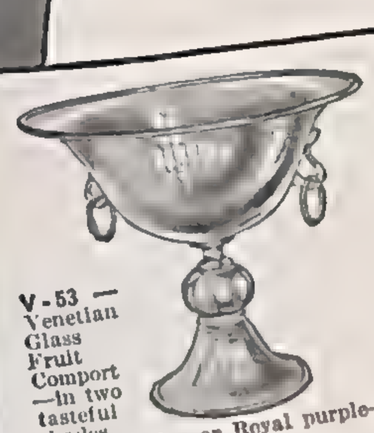
V-51—Venetian Glass Marmalade Set—In amber: Bowl 5" in diameter, cover, plate 7" in diameter, and spoon. The cover and spoon handle are decorated with colored fruits. Set, complete, $4.50.



V-56—Flower or Fruit Bowl—in either Royal purple or Celeste blue. Four sizes: 8" in diameter, $3.50; 10" in diameter, $5.00; 12" in diameter, $6.00; 14" in diameter, $7.50.



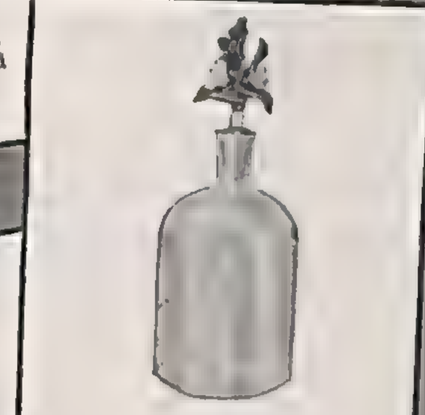
V-54—Cracker and Cheese Dish—In amber glass, with blue dots. The cracker dish is 10" in diameter; the cheese dish, 4". Price $7.50.



V-53—Venetian Glass Fruit Comport—In two tasteful shades—Celeste blue or Royal purple—and two sizes—9" high with 10" diameter, and 7" high with 16" diameter. Prices, respectively, $14.00 and $25.00 each.



V-55—Crystal Comport with Cover—In either Royal purple or Celeste blue, and in three sizes. Prices: 7" high, 6" in diameter, $5.00; 9" high, 8½" in diameter, $7.50; 10" h.gh, 10" in diameter, $10.00.



V-57—Venetian Bottles—Smartly finished in blue, amber or white glass with flowered tops. Three sizes: 8" high, $4.00; 9" high, $5.00; 10½" high, $6.00.

OVINGTON'S is a house with a history. Over seventy years ago we started selling only china and glassware. Nowadays much else is sold at Ovington's, yet these two standard lines are still important parts of our business.

Ovington's is a house of growth. This fall our quarters have been increased to twice their former size.

Ovington's is a house of ingenuities. Wherever an unusual gift, favor or prize is sought at Ovington's the one right thing is always found.

Ovington's is a house of convenience. Shoppers in town will find a bigger, roomier place to shop. Shoppers out of town will find our Mail Department greatly enlarged.

Shall we enter your name to receive the new Ovington Gift Book? Ready November 15.

OVINGTON'S

312-314 Fifth Ave., New York

This month we show you two strikingly different novel ideas—Venetian Glass and Chinese Black Lacquer Furniture. The delicate tints and lustre of the exquisite work of Venice's artisans is in vivid contrast to the Oriental charm of the mahogany pieces, finished in black lacquer, with quaint Chinese designs in gold.



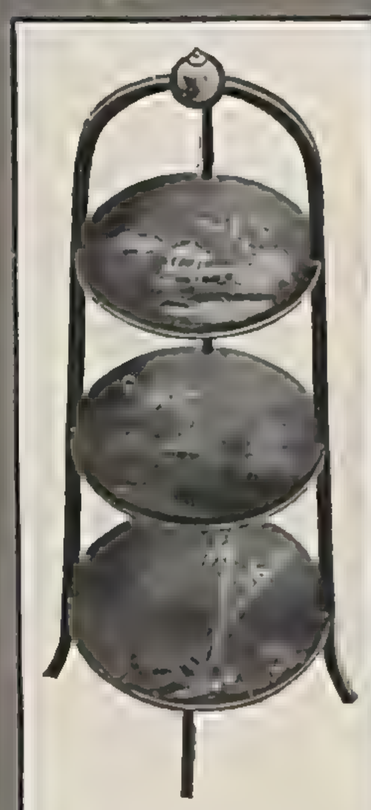
V-62—Chinese Black Lacquer Folding Desk—As ingenious in its space saving as an oriental kick-knack, and finished in oriental design. Its height is 35"; closed, its width is 19"; opened, 35". Price, $35.00.



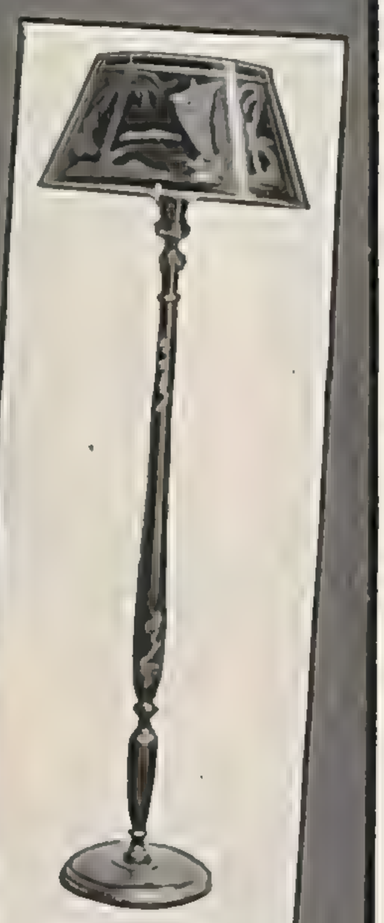
V-50—Chinese Black Lacquer Tea Wagon—With removable tray, with a striking Oriental decoration as shown on top of tables below. 18" wide, 25" long. Price, $20.00.



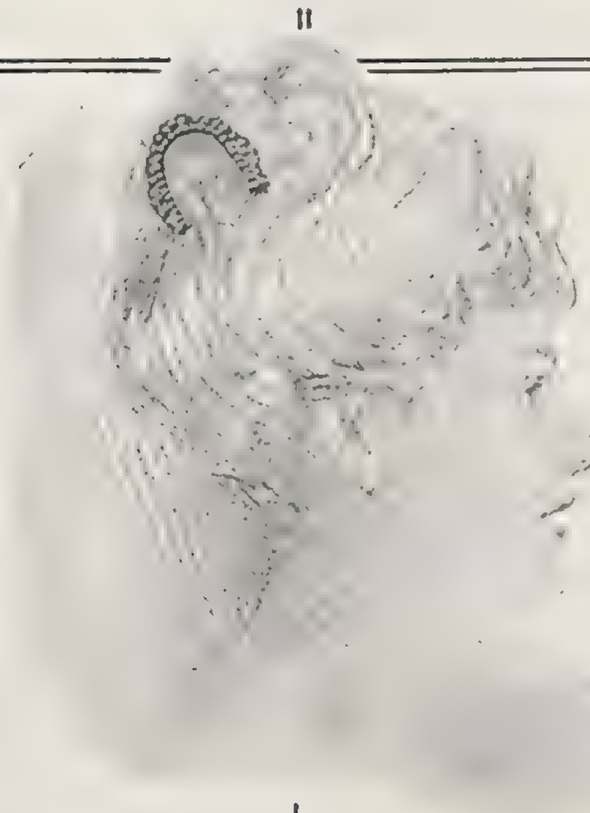
V-60—Chinese Black Lacquer Nest of Tables—With an Oriental decoration on each table, as shown at the top of this advertisement. The largest table is 15" wide and 25" long. Price, $25.00.



V-61—Chinese Black Lacquer Muffin Stand—Its height is 36". Price, $12.50.



V-58—Chinese Black Lacquer Floor Lamp—72" high. The Chinese design is worked out in gold and the shade, 22" in diameter, is of black parchment with the design also in gold. Complete, $27.50.



No. 9013—Hair Pin. Two rows of rhinestones, the outside of alternating diamond shape and round settings. Mounted on demi-amber of non-tarnishable Silverite.
Per pair, $8.00

Jewelry of Distinction

OUR jewelry is designed to meet a growing demand from women of fashion in the large cities who desire accurate reproductions of lovely original pieces, in such variety as to enable a change of ornament with each change of costume.

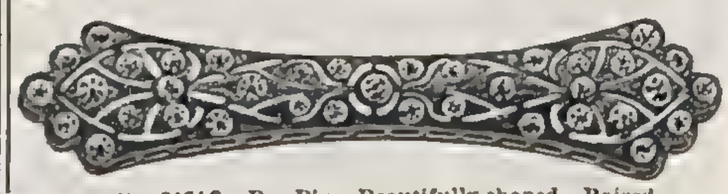
At your leading jeweler's or department store you'll find a wonderful assortment of rings, hair ornaments, ear-rings and bar pins—each made with the same care and skill as the diamond and platinum set originals from which they were reproduced.



No. 1486—Hair Pin. Graceful lace work. A striking addition to any coiffure.
Per Pair, $11.00

HWF & SONS STERLING

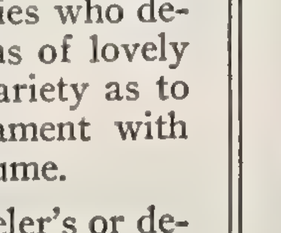
Our trademark means an exact reproduction not an imitation



No. 2151G—Bar Pin. Beautifully shaped. Raised centre stone. Mounted on gallery. An exact reproduction of the genuine. Sterling silver.
Each, $8.00



No. 1453—Hair Pin. New shape. Delicately hand sawed. Will look well in any part of the hair.
Per pair, $8.00



No. 1163—Ring. Indestructible. Oriental, Cleopatra pearl sunk into a Sterling Silver rim—six tiny rhinestones.
Price, each, $3.00



No. 1163

No. 1036—Ring. Oval cluster. Beautiful piercings which give the stones the appearance of being set individually. Cabochon stone in the centre. In Emerald, Amethyst and Sapphire. Sterling silver, mounted on delicate leaf work shank.
Price, each, $7.50

(These hair ornaments are made of our non-tarnishable Silverite securely riveted on demi-amber prongs.)

Write for Booklet, "The Wear and Care of Jewelry."

Henry W. Fishel & Sons Inc.
Manufacturing Jewelers
126 West 22nd Street
New York City

Two Full Seasons





FEW, indeed, are the fabrics which fashion favors for every occasion—sports, society or practical wear day time, night time, town or country, mountain or shore.

Taffeta is one of the few—it is appropriate for every occasion and in full accord with the bouffant effect in vogue this fall.

But there is only one taffeta which is guaranteed to wear all through the fall and winter, too.

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MONEYBAK TAFFETA

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Every yard is guaranteed to wear for two successive seasons or your money back. That's why, even with the "chiffon finish," it is the most durable and beautiful of silks and the most economical purchase in the shops today.

FREE: We will be glad to send you FREE our authoritative style book "How to Dress Well on Little." We will send you also sample of MONEYBAK Taffeta so that you can see and feel the crispy, puffy softness of this beautiful silk. Write us today and be sure to mention your dealer's name.

PENNSYLVANIA TEXTILE COMPANY
Dept. M., 38 East 25th Street NEW YORK

Manufacturers of PEN-TEX *Dress Silks*

CRUX CHRISTI SALUS MEA

Peck & Peck

Unusually interesting new importations

Peck & Peck are fortunate to have received very recently unusually interesting new importations of fine silk hosiery from Paris.

The selections shown represent many other very distinctive and attractive styles, exclusive to the Peck & Peck shops.

New Scotch and English Wool Hosiery for sport and ordinary wear, of very fine quality and smart designs, are also among the new arrivals for Fall.

Mail Orders a Specialty

Selections ordered by mail may be returned at our expense if not satisfactory. With references, charge accounts may be opened and selections sent on approval at our expense.



No. 307

No. 307. *Exquisite French silk evening stockings with very fine real lace inserted panel to the top. One of our finest numbers. In black,* **$50.00** *a pair.*

No. 64

No. 64. *New drop stitch rib silk stockings in black, white, bronze, navy, beige, silver or dark gray. A fine weave of good wearing quality.* **$3.00** *a pair.*

No. 53

No 53. *Fine thread silk stockings for day or evening wear. Sheer quality with self color woven stripe. In black, white, tan, bronze, ivory, dark gray, navy and all the evening shades* . **$2.50** *a pair.*



No. 33

No. 33. *Black silk evening socks with open work clock,* **$3.00.** *Finer quality French silk, with narrow, open clock, in black, navy, royal, tan, plain, dark green or gray.* **$3.50** *a pair.*



Exclusive designs and colorings. New and beautiful real Irish poplin scarfs, made in Dublin especially for Peck & Peck. **$2.00** *each.*



No. 378

No. 378. *Finest French silk socks in black, with neat drop stitch pattern clocked in white, blue, orange, purple or wine, with toes and heels matching. Medium weight. . .* **$5.00** *a pair.*



No. X416

No. X416. *Very fine French silk stockings. An exquisite quality with handsome drop stitch pattern to the top. Black, hand-embroidered in black,* **$8.50** *pair.*

No. 42

No. 42. *French silk stockings, very fine and sheer, with real lace inserted panels. Very desirable for evening wear. In black or white,* **$10.00** *a pair.*

No. 128M

No. 128M. *New sport stockings for women. Of the finest quality ribbed Scotch wool, extremely soft in texture. In heather mixtures, Oxford gray and 28 new shades . . .* **$3.00** *a pair. In white . . . . .* **$2.00** *a pair.*

PECK & PECK

EXCLUSIVE HOSIERY

448 Fifth Avenue at 40th Street 586 Fifth Avenue at 48th Street

NEW YORK CITY

Branch Shops: *Palm Beach, Fla.; Newport, R. I.*



New York



New York

VOGUE'S SCHOOL DIRECTORY

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be reliable and efficient. Therefore they can be recommended personally to the patronage of Vogue readers.

Among the institutions on this list are the best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps. We offer this directory as a convenient reference guide to the best schools of America.

Vogue publishes this directory in every issue as an index to those schools composing its list.

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for Girls

52 EAST 72nd STREET, NEW YORK CITY
Fifty-fourth year opens
October 5th, 1916



One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding. The building is large, well-ventilated, and equipped with electric elevator and every modern convenience.

Elective Advanced Courses

in English, Modern Languages, History of Art. Gymnasium, and one of the following Special Courses:

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All of the special courses are under the supervision of the best known specialists in New York City. The head of the Music Department is Mr. Charles Lee Tracy, the successful certificated Leschetizky exponent.

Terms for boarding pupils, $1250—No Extras

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Miss Lydia Dwight Day, *Advisory Prin.*

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(Midway between Riverside Drive and Central Park)
22nd year
Home and Day Departments. College Preparatory. General and Post Graduate Courses. Music. Outdoor Sports.

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(Broadly Non-Sectarian)

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MARTHA J. NARAMORE, Associate Principal

VOGUE'S SCHOOL DIRECTORY

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IT HAS been truly said that the American girl would be irresistible if she knew how to walk and how to talk.

If the Department of Dramatic Arts at Oaksmere did nothing more than inculcate and develop these two graces—essential to the cultivated gentlewoman—it would be well worth the care and expense its maintenance entails. But it does far more than merely teach its pupils how to enter and how to leave the drawing room with the distinction that commands admiration; and how to speak the English language with purity of accent and charm of inflection.

The Department of Dramatic Arts embraces the writing of correct English, the structure and technique of dramatic writing, the dramatization of narrative, the history of the classical drama—its psychology and functions, the inception and growth of modern drama, and the intelligent criticism of plays and dramatic writing. In sum, this course, in addition to cultivating body and voice control, gives the pupil by a thorough knowledge and appreciation of the drama, a broader grasp of literature than could otherwise be attained.

The teaching staff of the Oaksmere Department of Dramatic Arts includes Louis Simmions, Samuel Arthur King, Evelyn Hubbell, Edouard de Kurylo, Marian Gilbert and Dr. Merrill.

The course includes a series of lectures at Oaksmere by Professor George Pierce Baker of Harvard.

Every two weeks during the school year a play will be produced at Oaksmere under the direction of Edward Goodman, director of the Washington Square Players. These productions will be worked out in conjunction with the instruction in voice and body control and will be supplemented with lectures covering the whole range of dramatic presentation.

It is the function of the Oaksmere Department of Dramatic Arts to cultivate in its students grace, charm, confidence and intellect by the practical application of the great cultural art whose expression is universal of our existence, and of its noble literature.

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Young women who wish to do independent work. Finest instructors in all subjects. Every opportunity under careful guidance for Metropolitan advantages. Teachers of Music optional. Resident and day pupils. Twelfth year.

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OF MUSIC

Endorsed by Leschetizky, Paderewski Goodson, Gabrilowitsch

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The School in order to accommodate numerous demands has been increased in size and therefore has a few vacancies. Single rooms available. *French* spoken in the house. *Literature, History of Art, Harmony, Dramatics, Physical Culture, Classic Dancing, Current Events.* Resident and Day Pupils accepted.

Elinor Comstock, Principal (*Pupil of Leschetizky*)
41 and 43 East 80th Street — New York City

New York

(*Continued from page 20*)

SPECIAL SCHOOLS

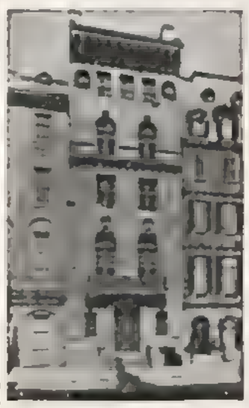
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It has been Vogue's effort in compiling this list of 105 schools to create an absolutely authoritative source from which to select the right school for your boy or girl.

Should you desire any detailed information concerning any of these schools herein listed, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department.

VOGUE SCHOOL SERVICE
443 FOURTH AVENUE — NEW YORK

New York



GARDNER SCHOOL for GIRLS

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Has removed to a larger house, 11 East 51st St. (bet. 5th and Madison Avenues). Fireproof building, spacious and beautiful, thoroughly equipped for resident and day pupils. Elevator. Open air classes and gymnasium. Regular and special courses. Unexcelled opportunities in music. All the advantages of the city with delightful home life. Riding, skating, dancing, tennis, swimming.

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Mrs. Anable will chaperone a limited number of girls in New York City for the coming Winter Season in a refined, luxurious home, including in her chaperoning introductions and entertaining in the best social circles. Any course of lectures or lessons can be arranged—the girls choosing their own masters if desired. Exceptional social and business references given and requested.

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Certified Joseffy Exponent
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A Real Home for Music Students. New York's modern, up-to-date Music School. All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of

Europe and America's Most Eminent Teachers Dormitories in School Buildings and Proper Chaperonage

Open the Entire Year

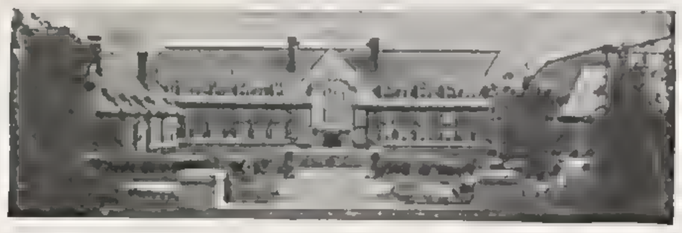
TERMS including Tuition, Board, Practicing, etc., on application
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Pupils May Enter Any Day

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Mrs. Mary E. Dow, Principal,
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A COUNTRY BOARDING SCHOOL WITH CITY ADVANTAGES
Thirty Minutes from New York — *Catalogue upon request*

Drew Seminary For Young Women. Beautifully located, 49 miles from New York City. 600 feet elevation, commands view of Lake Gleneida and Fishkill Range. General and special courses. Certificate privileges. Class limited to six. All athletics. Call, if possible, or write for catalog. ROBERT J. TREVORROW, D.D., President, Box 615, Carmel, NEW YORK.

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9 Rue de Chaillot, Paris (Adjoining American Embassy) During the war, 57 East 74th Street, New York City. Resident and day pupils. A French school for girls. Parisian French teachers. Miss Frances E. Deverell, Principal.

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Ideal environment where school life is but a phase of home life. Deep significance of play instinct recognized and used as a means to develop faculties. Wonderful achievements in formal school work accomplished through use of special and original material designed by Director Belle Thomson, Grad. First International Class, Rome, Italy; Director Montessori Class, Univ. Penn. and Board of Education, New York City.

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Miss MIRA M. HALL, Principal
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Founded in 1886. Resident and day pupils. Schoolhouse and Residence, modern, separate buildings. Academic. College preparatory. Art. Gardening. Swimming. Athletics.
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MASSACHUSETTS, Norton. (40 minutes from Boston.)
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"Resthaven" A school in the country for girls, 33 miles from Boston. The limited number of pupils permits invaluable association between teacher and student. College Preparatory, Art, Music, Languages, Science.
Miss C. R. Seabury Mendon, Mass.

STON HOLM Children's year round home and school. 3 to 8 years. Kindergarten thru Fourth grade. Beautiful country estate, 20 acres. Affectionate care, healthy, happy home life. Automobiling; pony. $35.00 a month.

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Maine

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VOGUE'S SCHOOL DIRECTORY

Connecticut



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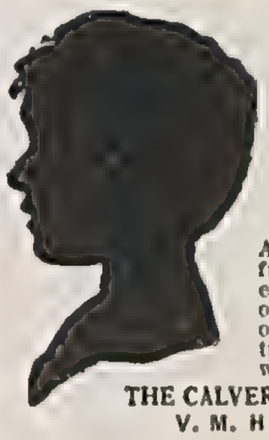
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Fruits

H. HICKS & SON
The Fruit Shop
557 Fifth Avenue, at 46th Street.
Tel. 1762 Murray Hill, New York.

Furniture

LEAVENS' FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.

LOUISE BRIGHAM'S distinctive studio, bungalow, home nursery furniture. Choose your own colorings. Low prices. Permanent exhibit, 16 Horatio St., N. Y. Home Art Masters. Cata. free.

NEW YORK GALLERIES
Grand Rapids Furniture Co., Inc.
Plates of interesting interiors gratis on request.
34-36 W. 32d Street. New York City.

DISCONTINUED PATTERNS at less than actual factory cost. Living-room pieces particularly Amos T. Hill, Wholesale Furniture, 159 Madison Avenue, New York.

CHILDREN'S Nursery Furniture (made to order). Exclusive designs, hand decorated. Estimates given for complete furnishing of nursery and play rooms. E. & G. Quackenbush, 100 5th Av., N.Y.C. No cat.

BEDSTEAD & BEDDING EXPERTS. Have for years furnished New York's finest Homes. Exclusive designs to suit individual. Suggestions cheerfully given. Geo. M. Miller, 7 W. 45th St., N. Y.

THE REED SHOP, INC., 467 Fifth Ave., N. Y.
Reed Furniture of all Descriptions.
Novel and attractive chintzes.
Cretonnes and Furnishings.

O. CHARLES MEYER—Furniture and Repair Shop, 39 W. 8 St. Quality Furn., Fire sets, Old Brass & Copper. Reduced prices. Cabinet work, Upholstery, Draperies. Clean capable mechanics. Tel. Stuy. 150.

Furs

FUR REMODELING AND REPAIRING. Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N. Y. (two blocks west of Wanamaker's). Tel. 137 Stuyvesant.



Into odd corners, odd pillows should be tucked, and this one differs pleasantly from the usual daisy and sunflower designs. It is a pillow-cover of Spanish crash, adorned with a lion rampant, which is done in Spanish "zurcido" work.

Price, $3.85; with floss pillow, 18x18, the price is $4.25.

See purchasing instructions on page 29.

Furs—Cont.

FUR REMODELING. Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 W. 37th St., N. Y. Greeley 3058.

HAVE YOUR fur coat remodeled into our new style coats, or set at reasonable prices. Send for estimate. Booklet on Request.
Reiner Fur Shop, 22 West 39th St., N. Y.

BUY YOUR FURS from the largest manufacturer buying skins direct from trappers. Our catalog supplement No. 16 is now ready. Write for discount list. Herman Reel Co., Milwaukee.

PASCHKES CO. Smart, attractive furs from Manufacturer to Wearer. Workmanship unexcelled. Remodeling at moderate prices. 1416 B'way, N. Y. opp. Metropolitan Opera House. Bryant 5202.

FURS OF QUALITY. MODERATE PRICES. Send your worn Furs for our estimate to transform them to Modern Styles. Express charges paid. E. C. Beyer & Co., 23 W. 32nd St., N. Y.

PERSONALLY INVESTIGATED—Here are over 500 shops personally investigated by Vogue and conveniently grouped on these pages to simplify your shopping.

SHOPPERS' AND BUYERS' GUIDE

Games and Puzzles

Y. W. C. A. (Central Branch), 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterilized. Call, write or telephone. Bryant 5763.

THE T. L. PICTURE PUZZLES have opened an agency in New York, at 319 West 57th St. Puzzles exchanged for 50c, also for sale. Call, write or telephone Columbus 8103.

HARRIET BATES, WEST MEDFORD, MASS., will send you an attractive picture puzzle of 150 pieces for $1.00; or over 300, $2.00. "Exceptionally well made puzzles."



Orchids and roses are all very well, but the contents of this gilt basket furnish more substantial food for thoughts. Ten plump little glass jars and three midget jars are sweet with jam or other confection, and four tea-balls heap up the good measure. Never-wilting marzipan flowers bloom in the corners, and candy flowers or grapes cluster on the handle. The whole appetizing affair will be sent anywhere in the United States, free of express and wrapped securely. Price $3.75. See purchasing instructions on page 29.

Garden Things

WEATHER VANES for Roof, Porchrail, or Garden. Varied styles and sizes. Exclu. designs to order. Other Garden Novelties. Illus. catalog on request. Nature Studio. Elk Ridge, Maryland.

HOWARD STUDIO, 5 W. 28th St., N. Y. C. Expert makers of garden statuary. Landscape decorators & designers. Designs & estimates submitted. Decorative catalog 25c. Tel. 3457 Mad. Sq.

Golf

AFTER DINNER GOLF! A fascinating game for golfers. Played on rug or carpet. Prepaid $3.50, with Putter, Mashie Ball, $5.00. Ill. Folder free. After Dinner Golf Co., 1123 Broadway, N. Y.

Gowns Bought

MME. NAFTAL, pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York. Bryant 670.

MME. FURMAN, 103 W. 47TH ST., N. Y.
Telephone, Bryant 1376.
Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

WE PAY CASH. For Evening and Street Gowns, Dancing Frocks, Furs, Wraps, Diamonds, Jewelry & Silverware. Consult us first before you sell. Write, Phone or Send. Mme. Furman, 103 W. 47th St.

MOVING PICTURES wardrobe keeper will pay more than dealers for gowns, wraps, waists and men's apparel. Write, send or phone 4765 Bryant. Aarons Universal Exchange, 742 Sixth Ave., N. Y.

BERNARD pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes. 452 7th Ave. Greeley 2499.

TILLY PURCHASES
Fine Gowns — Wraps
Negligees — Furs
104 West 44th Street. Tel. 2599 Bryant.

Gowns Remodeled

MY RE-BUILDING OF GOWNS IS THE TALK of N. Y., because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, N. Y. Tel. 5265 Greeley.

MRS. GORDON, 51 West 37th Street, N. Y. C. Let us remodel one of your old gowns into a new Autumn creation. Send or bring your gown to me for estimate.

VICTORINE—
Rebuilder of gowns. Old gowns remodeled equal to new. Opens Fall season Sept. 1st.
160 West 84th Street, New York.

THE MISSES CURRAN will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

MME. ROSE — GOWNS RECONSTRUCTED
See our advertisement on Page 167 which will surely interest you.
Mme. Rose, 13 W. 39th St., N. Y. Bryant 2771.

WE Welcome Inquiries for remodeling gowns and dresses in latest and most advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

Gowns Remodeled—Cont.

REBUILD YOUR DRESSES—Last season's gowns, dresses & suits successfully reconstructed into season's latest styles. Reasonable prices. The Mending Shop, 17 E. 48th St., N. Y. Murray Hill 5062.

MME. BLAIR offers to successfully remodel all your last season's gowns, coats, suits & wraps at moderate prices. Special mail order facilities. 1 W. 51st St., N. Y.

MIND YOUR MENDING. We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc., etc.
762 Madison Ave. Plaza 6232

MARY FLYNN. Your last season's gowns skillfully remodeled according to the most advanced models. Stout figures a specialty. Gowns for every occasion. 105 W. 68th St. 6421 Col.

MME. RENEE. GOWNS RE-MADE.
Do not have any gown "made-over" without first consulting Mme. Renée, well and favorably.

KNOWN among fashion creators in New York, whose long experience in the best Paris Shops insures a real French production—so

DIFFICULT to obtain in the average "reconstruction" establishment. Satisfaction—economy—dependable advice. Send or bring a gown for estimate.

NO CHARGE for consultation.
Mme. Renée,
49 West 37th Street.
New York City.

M. L. BICE, 177 MAD. AVE., Builder of Gowns, blouses, fancy suits. Late of Jas. McCreery. Transforms your used gowns into the latest style. Tel. 7069 M. H. Formerly at 47 W. 34th St., N. Y. C.

Gowns and Waists
Made to Order

ARTISTIC DRESSES
Made to order for all occasions. Estimate submitted. Your materials used when desired.
Homer, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

KATHERIN CASEY. Gowns for all occasions. Dancing & Afternoon frocks. Your material used if desired. Remodeling also done.
36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

YOUR ATTENTION IS CALLED to our interesting and new line of early Fall models and tailored suits and gowns. Imported and original models to select from.

WE INVITE YOUR EARLY INSPECTION knowing that there is much of interest in the new ideas from home and abroad. Tafel, Inc., 206 W. 44th St., Orp. Hotel Astor, N. Y. C.

HANNAH GILKES does dressmaking by mail. Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given.
60 West 10th St., New York City.

SMART GOWNS AND SUITS
Made to Order
Distinctive remodeling.
Mme. Zara. 625 Lexington Ave., N. Y.

BLAINE, INC. — Formerly with **THURN**
Tailored Frocks—Gowns. Contemporary Paris fashions and own originations.
1 East 53d St., New York.

MME. ELISE—Parisian Dressmaker. Our dresses and coats are distinctive, yet in tasteful style. Made for all occasions. Evening gowns that are "Different." 66 W. 71st St. Col. 3075. N. Y.

"THE WARDROBE"
A sewing shop where women's clothes will be designed and executed.
24 East Tenth Street. New York City.

MME. PAULINE MARKS
34 West 36th St., N. Y. C.
Telephone, Bryant 3378.
Distinctive gowns for all occasions.

HAS REMOVED to the above address from 11 West 46th St., N. Y. C.
Your inspection of our models is cordially invited.
Mme. Marks.

GRACE M. LONGMATE. Estimate gowns $30 up. Both local and mail orders accepted. Musl'n linings sent for fitting. State size. 153 W. 97th Street, New York City.

MAISON FRANCAISE—Exclusive models distinctively French.
Gowns, Suits, Blouses, Trousseaux.
45 West 46th Street, New York.

I. JACOBS & CO., Dressmakers, Importers and Ladies' Tailors, now located at 49 W. 46th St., N. Y. Formerly 7 West 31st St. Models for immediate delivery.

CALDWELL, INC., 16 West 45th St., N. Y. C. Ladies' Tailors and Dressmakers. Gowns for all occasions. Special attention to mail orders.

MRS. GORDON is constantly in touch with the world of fashion. Every gown has originality and style all its own. Moderate prices throughout the season. 51 West 37th St., N. Y.

FASHIONABLE GOWNS & DRESSES in season's latest styles created or copied to harmonize with the wearer's individuality. The Mending Shop, 17 E. 48th St., N. Y. Phone Murray Hill 5062.

MRS. COPELAND
Formerly of 334 5th Ave., has removed to a more central location. 16 East 43rd St., next Hotel Manhattan.

MRS. COPELAND
is prepared to show the latest models and to fill orders with
Promptness and Satisfaction.

MME. BROWN, 677 Lexington Ave., N. Y., cor. 56th St. We make and remodel gowns to your individual taste at most reasonable prices. Work guaranteed. Satisfaction assured. Tel. 4028 Plaza.

GOWNS FOR ALL OCCASIONS made or remodeled to your individual taste. Work guaranteed. Satisfaction assured. Price reasonable. Anthony, 226 W. 75th St. Tel. Columbus 5110.

MME. CAROLINE, formerly Michigan Ave., Chicago. Importer, creator, noted for distinguished exclusiveness—Gowns, Tailored Suits, etc., now 645 Lincoln P'kway, block E. of Virginia Hotel, Chicago.

LATE OF LORD & TAYLOR'S—Gowns of Exquisite design created. Own materials opt. Remodeling by expert. Prices moderate. Mme. Leighton, 237 W. 107th St., N. Y. Tel. 490 Acad.

"STEPPING STONES"
to the best and most unusual Hotels are these little advertisements. Vogue recommends their service to you.

Gowns and Waists
Ready-to-Wear

COTTRELLY, 69 West 46th St., N. Y.
Copies of Imported Models Ready to Wear and Gowns to Order. Hats.
An individual touch to every piece of work.

MAXON — MODEL GOWNS (Estab. 1899). If you can wear model sizes you can buy your gowns and suits at one-half their real value. Chic and Frenchy. 1587 B'way, N. Y., at 48th St.

MARJORIE WORTH AND RUTH ROBERTS
Hats Gowns Blouses
12 East 48th Street, New York.
Telephone Murray Hill 6521.

"WHITE," 46 W. 46th St., N. Y. Gowns, Blouses and Hats that are individually appropriate. Moderately priced. Exclusive Sport Clothes

GOWNS for Afternoon and Evening, $18.50-$50. 800 dresses to select from. Correct sport apparel, moderately priced, for town and country.
Arthur Lindau, 500 5th Ave. (at 42d St.), N. Y.

"THE SHOP OF BLACK." Mourning Apparel of quality, style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100th St.)

HUGHES—27 WEST 46th STREET, N. Y.
Importer Creator Gowns
Smart Tailleur Suits and Coats. Trotteur Frock of Serge $25.00 upward.

BONFORD—MODEL GOWNS.
Leading manufacturing retailers, we can assure you of original styles, and save you one-third of usual retail prices. 3 West 42d St., N. Y.

CHUMLEY SHOP, 1482 Broadway, N. Y. Beautiful creations in Georgette crepe, silk and lace waists. Reproductions of imported blouses at moderate prices. Send for illustrated catalog.

LENGEL, INC., 11 East 45th St., N. Y. C. Formerly at 16 West 45th St. Suits to order. Gowns, waists and coats ready to wear. Our prices are most reasonable. Mail orders solicited.

M. B. ROCK, 22 WEST 47TH STREET.
Trotteur Dresses of Serge. Afternoon Gowns of Silk and Velvet. Charming Dancing Frocks.
Ready to wear and to order—$25.00 up.

SPECIAL $5 Blouse, Georgette, Crepe de Chine, Lace. Greatest value for the money in the city. See them at Marceau
1493 Broadway, cor. 43rd Street, N. Y.

NEW FALL MODEL SUIT—Special $35 equal to $50 values offered elsewhere, velour cloth or chiffon broadcloth. See it.
Marceau, 1493 Broadway, cor. 43rd St., N. Y.

SPECIAL GOWN—$29.50 equal to $45. Satin or charmeuse with shawl collar, flare pockets, long fashionable lines. In black and white, and other colors. Marceau, 1493 B'way, cor. 43rd St., N. Y.

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CARDS AND FOLDERS for hand-coloring. Christmas stock ready July 1st. Over 200 dainty numbers. Illus. Cat. "Pleasant Pages" free. Little Art Shop, 1421 F St., Wash., D. C.

COPLEY CRAFT CHRISTMAS CARDS
Hand-colored on imported deckle-edged stock. Gift Shops write for special Consignments. Jessie H. McNicol, 18 Huntington Ave., Boston.

PERSONAL XMAS CARDS. Unusual designs on imported rough-edge stock. Your name & greeting in same style lettering; hand-colored. $20 per 100. No smaller order. R. 304, 42 W. 39th St., N. Y.

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DISTINCTIVE Xmas Greetings—Cards and folders, deckle edged stock. Packet assorted finished greetings $1. 25 greetings for hand coloring 94c. Catalog. The Glad House Guild, 1515 Dearborn P'kway, Chic.

TO GIVE YOUR CHRISTMAS CARDS more of the Personal Touch, have your name engraved on them. Catalog on request. Reasonable rates.
H. B. Covert, 111 Broadway, N. Y. C.

WHY not have a Christmas Card this year that will be different and out of the ordinary, unique and artistic. A card with your name engraved will fill this want.

WRITE TO-DAY for Catalogue VI, showing cards engraved from steel dies in colors. Prices from 5 to 15 cents. McIntire & Co., 1011 Chestnut St., Philadelphia, Pa.

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MRS. P. MORGAN. Fine human hair goods. Invisible transformations, switches, etc. Hair dressing. Marcel waving, face and scalp massage. 846 6th Ave., near 48th St., N. Y. Bry. 2671.

LEHNERT & HUTLI—13 East 49th St., N. Y. Permanent wave by the latest and most improved process a specialty. Importers of hair ornaments and beauty requisites. Tel. Plaza 4658.

BENJAMIN ALEXANDER, 8 East 47th Street, New York. Ladies' Hairdresser and Designer of Human Hair Goods. Summer stores at Newport, Narragansett Pier and Southampton.

FRENCH HENNA D'OREAL Imported Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss and bright tint. $1.10. Sent or applied. B. Paul, 38 W. 38th St., N. Y.

SPIRO'S Hair Specialists. Est. 40 Years. Hair goods and Toilet articles; permanent waving, beauty shop, 45 expert attendants. Send for Booklet. "Hair, and Its Care," 26 W. 38th St., N. Y.

JOSEPH—1 W. 34th St. Est. 35 years. Superior human hair goods. Transformation and wigs a specialty. Hair Dressing, Manicuring, Shampooing, Scalp and Face Massage. Tel. 1819 Greeley.

WILLIAMS — SPECIALIST IN PERMANENT Hair Waving, removed from 27 W. 46th St. to 39 West 46th St., N. Y., to larger quarters owing to increase in business.

WILLIAMS' wave is beautiful, guaranteed lasting and harmless to the hair. Expert operators in Hairdressing, Shampooing and Massage. Latest ideas in transformations. Tel. 6209 Bryant.

Hair and Scalp Treatments

SCALP Specialist and Nerve Masseuse. Miss Taylor massages your head, neck and spine; quieting nerves and helps nature restore your hair. For summer months at Smith Bldg. Greenwich, Ct.

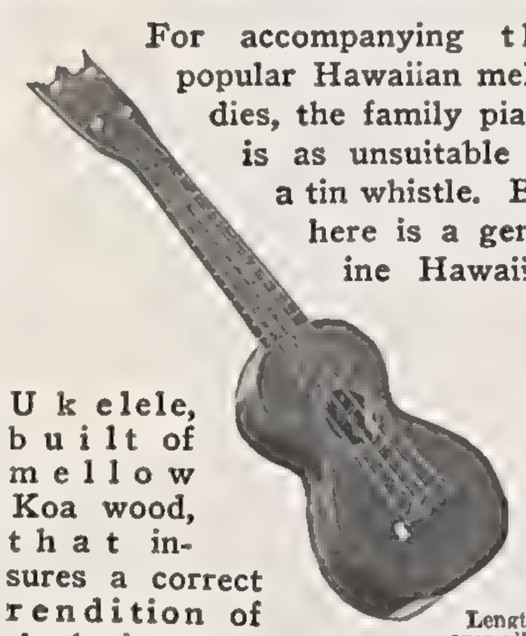
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MANUEL ET LOUIS—HAIRDRESSERS. Imported Henna Preparations, $2.50. Application in a private booth. Permanent wave by experts. Hair designs a specialty. 29 E. 48th St. Mur. Hill 5737.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair," 41 W. 37th St., N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

For accompanying the popular Hawaiian melodies, the family piano is as unsuitable as a tin whistle. But here is a genuine Hawaiian



Length over all 20 inches

Ukelele, built of mellow Koa wood, that insures a correct rendition of rhythmic ragtime or plaintive love song. It is an "A No. 1" instrument—not a cheap imitation. Price, $7.50, case 50c, instruction book 50c. Its simplicity of performance makes it an excellent gift for the school boy or girl. See purchasing instructions on page 29.

Hair and Scalp Treatments—Cont.

FALL is the time hair falls out badly; counteract this—consult Waldeyer & Betts, Swedish Scalp Specialists, and get the under growth started.
315 Fifth Avenue, New York.

MISS FRANCES LADD
8 East 37th St., N. Y. Tel. Murray Hill 4445. Expert treatment of the hair and scalp. Facial creams and scalp tonics sent by mail.

SPUN GOLD!
The perfect Shampoo for blond and auburn hair. Prevents darkening; accentuates red and golden tints; imparts rich lasting lustre.

SPUN GOLD! Not a dye or bleach. Distilled from herbs; no alkali or alcohol. Guaranteed. $1. Prepaid. Original Toilet Preparation Co., 222V Madison Square Station, N. Y.

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HOTEL MARTHA WASHINGTON, 29 East 29th St., N. Y. For women. Rooms $1.50 a day upwards. Meals a la carte, also table d'hote. Luncheon, 40c. Dinner, 50c. Booklet free.

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HOTEL RICHMOND—70 W. 46th St., N. Y. In the midst of the best shops, theatres & up-town business districts. Running water or bath in every room. $1.50 per day up. E. B. Seaman, pres. & mgr.

NEW WESTON HOTEL
Madison Ave., at 41th St.
Accessible—Exclusive—Moderate Rates
Appeals to the Discriminating.

HOTEL VENDOME, Commonwealth Ave., at Dartmouth St., 3 blocks from Back Bay Station, affords ideal accommodations for ladies visiting Boston. Favorably known for cuisine service. Booklet.

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A hotel appealing to women of taste and refinement, away from the noise of the Shopping District, but conveniently located at B'way, 85th to 86th St. N.Y.

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9 and 11 East 39th Street, New York City.

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36 E. 57th St., N. Y.
Period & Painted Furniture.
Hangings, Fabrics. Lamps & Shades.

GRAHAM & LITTLE
formerly of 8 East 37th St., N. Y.
now located at
36 E. 57th St. Telephone Plaza 6310.

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Interior Decorating
Artistic Lighting
4 West 40th St., N. Y. C. Tel. Bryant 3679.

FIREPLACE WITCH BROOMS—Rustic broom, natural stick, corn to blend with fireplace colorings. Height 4 ft. Ideal for fireplace or a gift. Send $1.25. Agents wanted. Redden Quail Club, Paoli, Pa.

SHOPPERS' AND BUYERS' GUIDE

Household Furnishings—Cont.

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ANDIRONS, FIRE TOOLS, Screens and all other fixtures for open fireplaces, of Brass, Bronze and Hand-Wrought Iron. Frank H. Graf Mfg. Co., 28th St. & 7th Ave., N. Y.

H. MICHAELYAN, Inc. 9-11 East 37th Street, Headquarters for fine Persian, Turkish and Chinese rugs. Telephone 7868 Murray Hill. Liberal accommodations for the trade.

WILKINSON Hand-Made art quilts. From shop to home. To order only. Copyrighted designs. Superb workmanship. A trousseau specialty. B'klet free. Wilkinson Quilt Co., Ligonier, Ind.

EUROPEAN BEDROOM COMFORT realized in this country. Eiderdown comfort, silk covered unique linen slip, filet trimmed. Exclusive silk underwear. Lit de Luxe, 327 Little Bldg., Lincoln, Nebr.

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MISS SWORDS, INC.
Interior Furnishings.
18 E. 48th St. New York City.
Murray Hill 6745.

MISS McBURNEY & MISS UNDERWOOD—Reproductions of English Period furniture. Imported and new domestic velvets, damasks, linens, wall paper, lamp shades. 19 East 48th St., N. Y. C.

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to see illustrated all types of decorative work is of great advantage in helping you furnish your new home.—Interview.

G. BOVARD MacBRIDE, 3 East 52nd St., N. Y., in his "House of Three Gables."
Smart new types of furniture, antiques, Rugs, Hangings, Venetian Glass, etc.

CANDEE, 17 E. 48th St., N. Y. C. **BOEHM**
Recognized masters of period interiors.
Rare Tapestries & antique furnishings.
For years authorities on interior decorating.

DECORATING THE HOME is work of experienced artists. We will decorate any home or interior including remodeling complete. Sketches and estimate furnished. Schachne Studios, Dayton, O.

ORIENTAL RUGS AND ARTISTIC furnishings sold direct from the wholesale at a saving to the customer. Chas. H. Koch, 15 W. 34th St.
Opposite the Waldorf.

L. W. FROTHINGHAM. 542 Fifth Ave., N. Y.
Complete interiors designed and executed for the town and country house.
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NEEDLE-POINT TAPESTRY. Authentic designs for chairs, stools, sofas, etc., together with the proper materials in correct colors.
Frothingham, 542 Fifth Avenue, New York.

TALBOT HANAN—Interior Decorator. Furnishing and decorating houses of the better class.
Casino
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INTERIOR CRAFT STUDIOS—Interior decorations. Distinctive, unusual. Dining-room appointments a feature. Hangings, wallpapers, china, linens, lamp shades, etc. 625 Clyde St., Pittsburg, Pa.

PERSONAL INTEREST SHOWN in every detail to make a proper home setting around the individuality of the client. Information given. The Grosvenor Co., 27 W. 46th St., N. Y. Bryant 6833.

THE HOME FROM ATTIC TO CELLAR
decorated and furnished. For expert advice consult Miss Elsa Oppenheimer.
549 West 113th St., N. Y. Morningside 3562.

TO BEAUTIFY, SIMPLIFY AND DECORATE
interiors and exteriors
Cora M. G. Colm, 610 Riverside,
Niagara Falls, New York

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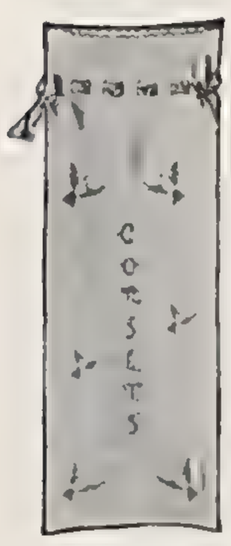
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PETER RABBIT, $1.25. Send for circular. Sand Bunny 35c and Toss Bunny 35c.
Mistress Patty V.
Comfort, No. Cambridge, Mass.

ARTISTIC ARTICLES for Gifts from $1 to $10. Ill. list upon request. Makers of Engraved Wed'g Invitation & Monog'm Stat'y. Write for s'ples. Lycett, Imptr. 317 N. Charles St., Baltimore, Md.

PLUMBRIDGE GIFT BASKETS—12 baby glass jars of delicious preserves, 4 tea balls, artistically arranged in gilt baskets, handle decorated with candy grapes, $3.75. Express free.

PLUMBRIDGE UNIQUE GIFT BASKETS.
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T. Y. DONG, 27 West 36th St., N. Y. C.
Importer of Chinese and Japanese oddities, tea-sets, embroideries, flower bowls and porcelains. Original Xmas gifts. Greeley 6144.

JOYFUL TRAVELING IRON & BOARD. An absolute necessity. Fits any suit case. Ideal Christmas, wedding gift, etc. Circular free.
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The Only Grapefruit Cordial.
Sold Everywhere.
Louis Bustanoby, Inc., New York, Distributors.

BEADS, X STITCH MAT. Canvas Tap., Wool, Silk, Gold and Linen Threads. Everything that cannot be had elsewhere. Send stamps for lists. Peter Bender, Imp., 111 E. 9th St., N. Y. C.

MISS STEVENSON'S SHOP
Hyannis, Mass.
Amongst other things—
Silk baby fluffs a $8.75 and $10.00.



The advantages of a policy of concealment are beautifully illustrated when one considers these tray-covers of fine Spanish linen, called "San Pablo." The smaller one has a border of "zurcido" or darning-work; price, $1.50. The larger one has an edge of Porto Rican drawn-work; price, $1.75. See purchasing instructions on page 29.

GIFTS YOU'LL LIKE. Odd hand-decorated china, quaint baskets, trays, new model negligees, sports hats, etc. Illustrated catalogue.
Furness Studio, 112 Carnegie Hall, New York City.

PRACTICAL ARTISTIC GIFT. The Ready Reference Cooking Guide. Clever, concise, convenient. New England Recipes, blank spaces for favorites. Prepaid 75c. Dorothea, 146 Mass. Ave., Boston.

HAND PAINTED BOXES, exquisite color tones, dainty designs. Candy, glove, hdkerchf. & jewel boxes. Ideal gifts. $1 to $5. Hand-col'd calendars. Bklt. Hegone Studios, 163 W. 23d St., N. Y.

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THE BOUDOIR CAPRICE. Designer of Boudoir accessories. Danse frocks—Trousseaux a specialty. Telephone Randolph 2477.
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SHOPPERS' AND BUYERS' GUIDE

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. S'ples at 225-5th Ave., N. Y.

NOW IS THE TIME to buy your goods for the Christmas trade. These wholesalers can help you. Give them a trial order today.



UNNATURAL HISTORY

He is not one of the animals that the Colonel is going to shoot on his next trip to Africa; he is nameless here forevermore, unless you call him the Domestic Gloom-Biter, for that's his business, biting gloom, sulks, and crosspatches. Waggle his tail and his mouth opens. He's a toy made of a solid piece of black wood with strange markings of green dots, and he costs $1.00. See purchasing instructions on page 000.

RETAILERS FROM ALL PARTS of the United States have made satisfactory purchases from the wholesale dealers under this heading.

ANNETA VILLARI CO., 402 Madison Ave., New York. The wonderful Porto Rico Tiré Linens sold and sent on memo. to responsible parties. Write for terms.

THE LITTLE WORKSHOP, 443 Clermont Ave., Brooklyn, N. Y. A judicious assortment of our hand-made attractions gives tone and color to shops of quality. Catalog.

THE CRAFTSMAN STUDIOS produce distinctive hand-made gift novelties for shops & art depts. at pop. prices. Write for illustrated catalogue to 191 Fulton St., Brooklyn, N. Y.

Wholesale Gift Shops—Cont.

JANE GRAY CO., 2 E. 23rd St., N. Y. Interesting to gift shops and art buyers. An attractive line of large and small cretonne and silk bags.

The original "Kuddles" bed-time doll. Soft & beautifully hand-painted. A wonderful line of children's gifts for the holiday trade. Sample line, $12.00.

ARTISTIC NECKLACES, made with beads, assembled by Miss Alma A. Rose, from the Orient & elsewhere representing Jade, Tourmaline, Amber, etc., any color or length, no two alike; assortments of 3, 6, 9 and 12; moderate prices. Gift Shops will find these unusual Necklaces quick sellers at good profits; particular on request. Jane Gray Co., 2 East 23d St., New York City.

A CHICAGO SALESROOM has been opened where can be seen The Pohlson Galleries samples and other novelty gift lines. Send for catalog. M. E. Bronson, 1505 Republic Bldg.

STUFFED GOOSE GRAB-BAG. Gay goose, stuffed with 20 imported toys, 21 in. high. Price, $1.50. Distinctive ideas in gifts. Catalog, Studio Shop, 96-5th Ave., N. Y.

NEVIUS, 217 East 38th Street, N. Y. C., has something new nearly every day. Flower Holders, Door Stops, Glass Bowls, Book Ends, Curtain Pulls and Holders, Soldier Kiddies, Floating Toys.

NEVIUS, new baskets; attractive, unusual; Philippine, Mexican and American. Cord Holders, all styles. Light screens, new Telephone Holders, Rocking Horses and numberless novelties.

NEVIUS, 217 East 38th St., N. Y. C., has Parsons nut bowls, new styles and prices. Nevius has Ruskin Pottery. Nevius has a really remarkable aggregation of snappy little things at very popular prices.

VENETIAN GLASS bowls, bottles, boxes, compotiers with applied fruits. Old fashion Venetian glass paperweights with beads in bottom. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

GIFT SHOP BUYERS will find attractive line in Rad-Bridge Score Pads, Pad Holders, Bridge Sets & Playing Cards. S'ples on request. Dept. A. Radbridge Co., Inc., 144 Pearl Street, N. Y.

ART AND DISTINCTION in hand painted metal and woodenware. Exceptional oddities in other items. Hungarian and modern designs. Cir. The Palmode Shop, 44 Murray St., N. Y. C.

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Wholesale Gift Shops—Cont.

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E. & G. QUACKENBUSH, creators of the "Tiny Tots," have many new, attractive, unique & profitable novelties. "Miss Preparedness," "Luckie Puckie," the "Paste Girl."

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CHARLES ZINN & CO. have worth-while gift shop items and you need them. We like our line —so will you. 893 Broadway, New York.

MADAME BUTTERFLY ELECTROLIER — The one really artistic achievement of the year in delicate oil colors, Japanese girl holding silken shade. Other designs. Ellis Studios.

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"THINGS ORIENTAL" for up-to-date shops. Newest in Trays, Baskets, Kimonos, Toys, Novelties, etc. Write for Catalog. Dealers' Dis. Oriental Importing Co., Everett, Washington, Dept. O.

A. HIMMEL—152-154 W. 34th St., N. Y. C. Cretonne and Brocade art novelties. Desk sets, candy boxes, sofa pillows, work & knitting bags. A complete assortment of unusual boudoir novelties.

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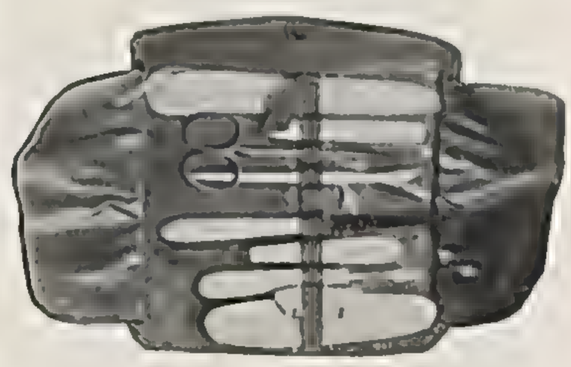
JAPANESE GOODS—Specialties for Gift Shops & Art Depts. Novelties in unusual merchandise always in stock. Call, see and be convinced. A. L. Tuska & Co., Inc., 114-116 E. 16 St., N. Y. No cat.

GIFT SHOPS & ART DEPT. BUYERS are cordially invited to inspect our lines of Beaded Hand Bags, Vanities, Tourists' Cases, etc., now on display. Stern Specialty Co., 40-42 E. 22 St., N. Y.

Wholesale Gift Shops—Cont.

SNAPPY GOODS with PEP
For Gift Shops, Art & Stationery Depts.
Your inspection invited
Frank Wadsworth Jenkins, 333-4th Ave.

REALLY WANT something different, well I really we have them in Woodland Beacon light, carved bluebirds and boxes, gifts. Catalog. A. W. Rau, 30 Church St., N. Y.



If to look at a gift is to think of the giver, a manicure set is an excellent investment, for that would assure the giver of at least several hours of thought-waves every week. This set of French ivory consists of eight pieces marshalled in a flexible folding case of genuine leather, lined with satin. The dimensions are 6x2¾ inches and the price is $3.00. See purchasing instructions on page 000.

FINE IMPORTED CLOCKS
Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 29 Park Place, N. Y.

BUNDLES OF SANDALWOOD FAGOTS tied with cord & beads, retail price $3.00 a dozen. Other Novelties.
The Treasure Box, 7 Sheridan Square, N. Y.

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No. 1845 (At left) White uniform of half Linen and half fine cotton, $3.50.

Five-gore apron of same material, $1.00

Bib to match 50c. Hemstitched cuffs, pointed or straight, 25c a pair.

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The Helen 844. (In Centre) of fine all-wool English serge; black, navy blue, gray, $28. Bonnets, $8; with veil $10.50.



Maid's Costume

No. 257 (At right) Imported silk poplin $12.50. Exquisite apron, collar and cuff set, as shown $5. Other aprons 39c up. Uniform in black sateen, $3. Imp. Irish Poplin, $5. English mohair, $12. Aprons and head wear for all occasions.



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The "Paris Shop of America"

A Bit of the "Rue de la Paix" transferred to Fifth Avenue



"THE Paris Shop of America," as it is called, has been rightly named—for tucked away on the Fourth Floor of the smart and fashionable shop of J. M. Gidding & Company at Fifth Avenue and Forty-sixth Street, one finds veritable French Salons, where one seems to breathe the very air of Paris, and where each of the lovely things bears its own original Parisian name proclaiming the authenticity of its origin.

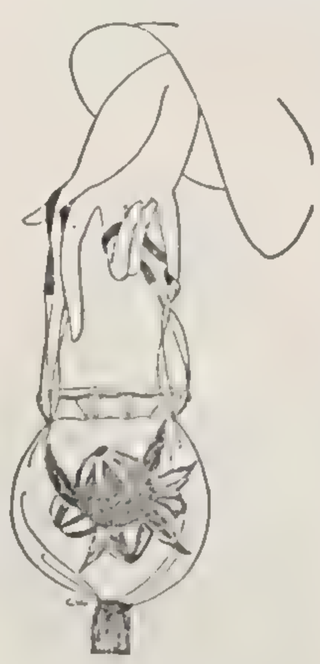
Here the atmosphere of Paris is so successfully interpreted that it seems one should adapt a foreign accent in one's praises of the beautiful finery that women love so well. And indeed this is so—for in these attractive salons many French women preside over the Smart Fashions imbued with that indescribable attribute called *"chic,"* and the woman who can momentarily adopt the language of her sister country, will find the exclamations of *"tres joli"* or *"ravissant"* much more congruous with the entire atmosphere of the place than she who is obliged to rely upon prosaic English for the expressions of her delight.

In these Gidding Salons are gathered not alone the accomplishments of one French couturier but a resumé of the accomplishments of them all. Here are the highest attainments of Callot —of Cheruit—of Jenny—of Chanel—of Lanvin and a score of others, where the finest hats of Georgette, Reboux, Lewis and all Paris are destined to meet, and bow recognition to each other—each to show deference to the next as they, in turn are presented to the American woman, who reigns the supreme judge of the Fashion Court of the world.



Yet, lest one should fear that the American Woman might not feel at home, in a place too distinctly foreign in its atmosphere, one should be reminded that this *"Bit of Paris"* is only a part of this larger "Paris Shop of America," for there are other spacious salons—five or six in number—which are more "American," where the woman who prefers her French styles "tempered" may find an abundance of smart Tailleurs, Coats, Wraps, Gowns, Hats, Furs and "what-not." Here the possibilities of Individual Fashions already assembled for *immediate selection* reach the acme of perfection—for in the Gidding Salons is a greater assemblage of authentic styles exquisitely hand-made than is presented in any similar collection in America, and the woman who must have her new apparel *within the hour*, may have ample choice and lose nothing by her haste.





In a neat little corner of the third Salon, one finds a miniature ball-room where evening lights may play upon the delicate hues of the dainty dance frock of the Debutante, or the richer tones of the ball-room gown designed for the more matronly grace and dignity of her mother—for daylight and artificial light often contradict each other as to just what tone the new gown may take on when it comes into its own among the gay functions of the Smart Set. And just as you have finished the inspection of the six successive salons devoted entirely to Millinery, Gowns, Suits, Coats, Blouses and Furs, and begin to regret that your tour of the "most charming shop in the world" has been completed you find an unpretentious looking little archway which leads down a few steps into a little secluded nook, where deep black velvet carpet and rich Chinese rugs crush beneath your feet, like a bed of untrodden moss. It is a delightful little room in French gray and black with rich period furniture, and an intimate atmosphere which leads you to doubt at first whether this is part of a retail establishment, or whether you have unwittingly invaded the private studio of some one quite apart from the hustle and bustle of mere commercialism. You hesitate on the step and inquire what this room is for, because, at first, you hardly find excuse for its being; then you are informed that this is the *"Studio Salon,"* where one may have one's own ideas drafted into form by artists and artisans—or, mayhap, you may find a joyous Wedding Party planning the Costumery for the eventful day. Or perhaps a renowned stage favorite, seeking news of the advance fashions and mapping out the thread of a play, telling of the Cast, the time, the place, the backgrounds and all that is to enter into the composition of the stage setting where, after all, *Fashion* must bear away the Palm: for the American stage is more and more the mirror that reflects the mode of the day.

In all, you breathe an air of satisfaction to know that *"such a place exists,"* and then, as you, departing, are escorted to the elegant Fifth Avenue entrance, and chatting as you go, you find that the secret of it all lies in the fact that the *New York* and the *Paris personnel* of the *Gidding organization* work hand in hand as though actuated by a single mental influence, and that the great ocean liners, like special messengers, ply to and fro on the errands of this Fashion Directorate which furnishes its authentic modes to the well dressed women of America.

All in all, a visit to this "Paris Shop of America" will not only prove a delight to the fastidious woman who enjoys the Parisian atmosphere, but will also afford interesting information regarding the latest mandates of Dame Fashion.





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It is a *stronger* car, easier riding, easier to control, than a 4000-pound car—*and twice as safe*.

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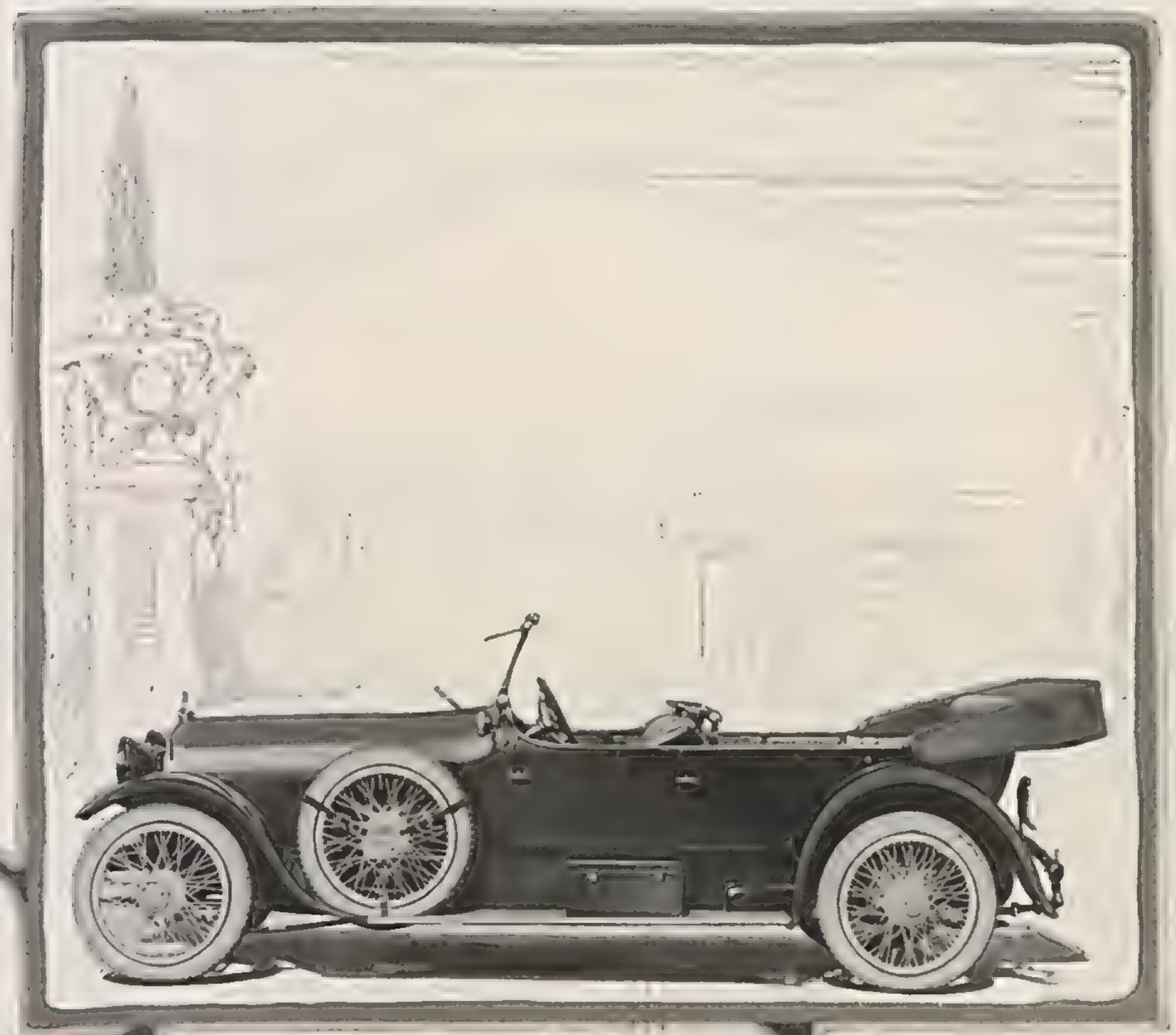
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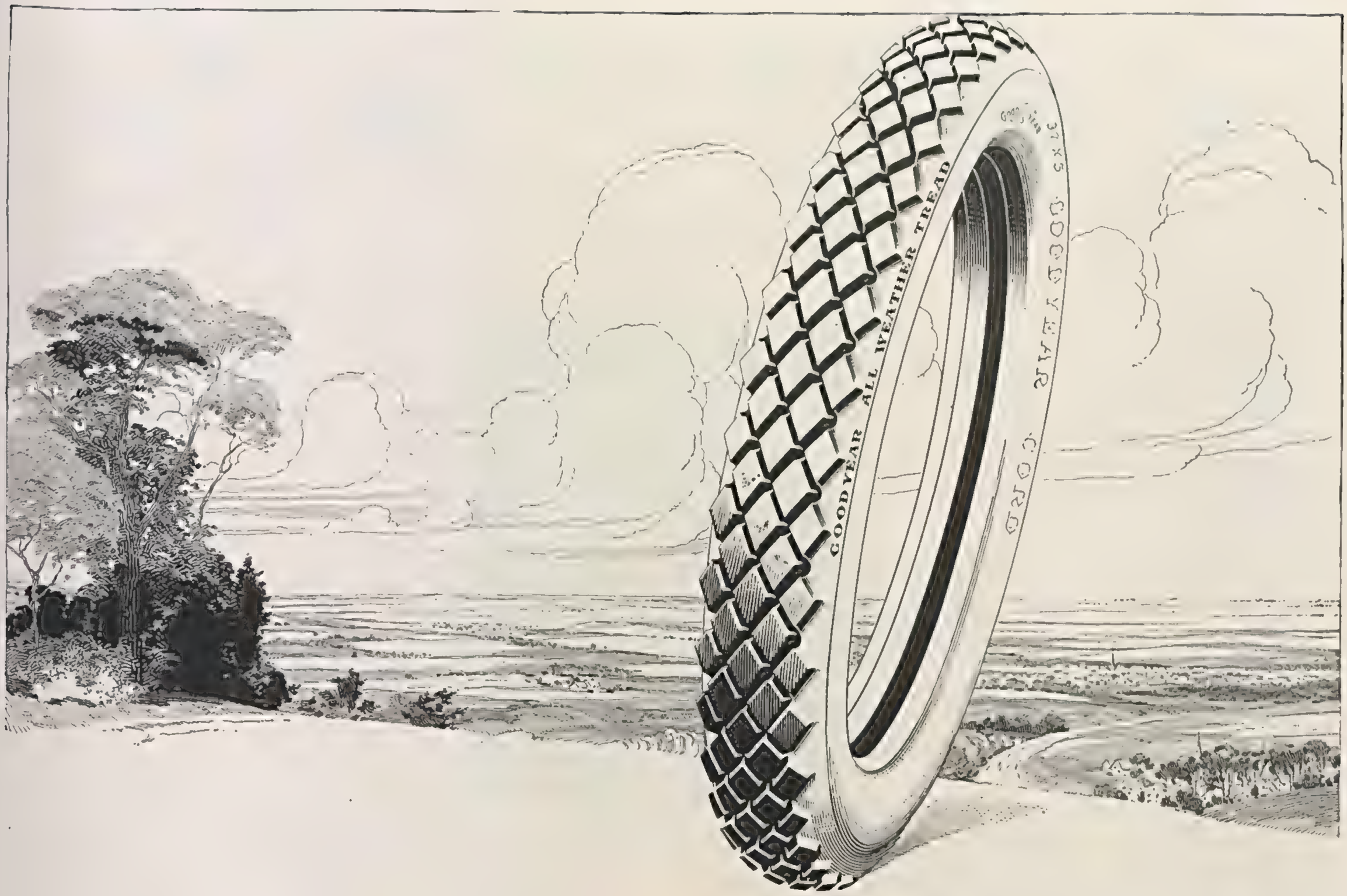
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AN EDITION DE LUXE *for* LIMITED INCOMES

Vogue Takes an Issue Off to Show How It Is Possible to Have a Smart Wardrobe Even with the Handicap of a Limited Income

MONARCHS of long ago used to send out impudent questionnaires to find an absolutely honest man or an indisputably virtuous woman. The king usually wanted the shirt of the former, and the queen felt she couldn't live without the mirror of the latter. Then the flatness of honesty's purse and of virtue's nose prevented their owning either of the coveted articles. So women of today will have to scour the country for an absolutely unselfish news-dealer if they trust to luck and the nearest new-stand for their copies of Vogue. News-dealers have mercenary souls. They buy no more copies of Vogue than they are sure of selling, because unsold copies can not be returned to the central agency. And that is why the non-subscriber must order Vogue in advance if she wants expert piloting in the uncharted maze of autumn fashions.

SMART FASHIONS FOR LIMITED INCOMES

It does sound like a contradiction of terms, doesn't it? One suspects a play on words, or some such double-dealing. But Vogue wouldn't trifle like that with its readers. The next number shows the limited income so many ways to be smart that one can't help being a bit sorry for the unlimited income. Billionaires can't feel the thrill which comes from making fifty dollars do what it took a hundred to do before. Vogue has collected many thrills in all sizes of incomes, and the issue of October 15 is simply charged with them. There are so many on the twelve pages of patterns that the gentle reader may need shock-absorbers, for she will discover that these Vogue patterns enable her to dress with a chic to equal that of her neighbor of the unlimited income, she who goes on trans-oceanic shopping tours. Speaking of shopping brings to mind the pages and pages of smart fashions Vogue has to show for its recent inspection of all the real bargains in New York. They include everything dear to fashions' heart, from the most intimate lingerie to the most formal suit.



The cover of the next, the October 15 number of Vogue, is by Lepape

Nor are the saving suggestions limited to personal adornment. What benefits a smart frock if it must live in a house where the suburban decorator has done his worst? Vogue remembers the importance of environment and provides several pages of distinguished houses and suggestions for decorating them. One article is about the work of one who might be called a cubist architect, because straight lines simple curves, and plane surfaces are the details of his creed, which results in dwellings that are of a beautiful simplicity to keep clean. And then because Vogue can look backward as well as forward, it will show the London house of Baroness d'Erlanger, in which Byron lived.

Several other articles are included in the galaxy of this issue. One deals with a subject about which all incomes, limited or otherwise, were curious, namely the Newport Black and White Ball. Vogue amply satisfies that curiosity, and no one is better qualified to do so, for Vogue was asked to design some of the costumes which appeared at that event. Another article proves conclusively that paradise, at least the motorist's paradise, is right under the Stars and Stripes in our own little island of Porto Rico. Then (let all theatre-goers hold their breaths) there will be a page of the actresses of the Comédie Française who are about to visit our United States.

A FORECAST OF VOGUE NUMBERS

When modes have become as constant as it is possible for their fickle natures to be, Vogue issues the Winter Fashions Number of November 1. Possessing this copy is like buying an insurance policy against any mistakes in the acquisition of frocks until spring. After that comes the Vanity Number of November 15. The title advertises itself. Every woman knows that since all is vanity, one must have the best of information on the subject; and Vogue spares no ink to furnish it. In an early issue Vogue will publish an article about the recent enlargement of the Maison Paquin, which is extending its babies', children's, and misses' department. Mme. Paquin, herself, has written the article, and no more need be said in its favor, for of all the magic names in the world of femininity, one of the best to conjure with is that of Paquin.

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Photograph by Arnold Genthe

MISS ANNE MORGAN

It would seem that Miss Morgan never takes a vacation, for if it is not one charitable enterprise that engages her it is another. At present it is relief work with the American Ambulance Corps, and for this she and Mrs. William K. Vanderbilt, Sr., Miss Elisabeth Marbury, and Miss Elsie de Wolfe have been in France all summer. Now Miss Morgan is returning for "a rest" before her indefatigable energy and her innumerable enterprises call her to work again. This portrait by Goldbeck was exhibited at the Reinhardt Galleries, but has hitherto not been published

VOGUE

THE VERDICTS OF THE PARIS OPENINGS

The Couturiers Change Moyen Âge, Directoire, and 1830 Fashions From Idle Rumors to Current Events; Some Openings, Like Premet's, Occur in a Blaze of Color



PREMET

The Parisienne has something new to think about; she can try to reason out just where the drapery of the skirt of this black satin suit begins and just how it ends. The white satin waistcoat is studded with blue paillettes

DURING these latter days while the great guns have been thundering along the long "front" and the Allied aviators have been dropping bombs where it has been considered they would do the most good,—for the Allies—a few bombs have been judiciously exploded in Paris itself.

In the rue de la Paix, three violent explosions took place. Just around the corner of the place Vendôme, no fewer than five of these bombs were fired with great success. In the Faubourg St. Honoré, there was an explosion of such a nature that it attracted a great crowd of witnesses who have not yet ceased talking about it, and in the Avenue des Champs-Elysées there were two violent detonations of this particular sort of bomb, while in more obscure quarters there has been explosion after explosion of varying degrees of importance.

THE EXPLOSIONS HEARD AROUND THE WORLD

All Paris is hovering about the scene of these explosions, the fragments of which have fallen far afield. In America, in England, and in the British Dominions beyond the seas—all over the world, in fact,—for months to come the fragments of these "bombs" will continue to fall like fine rain, alike on the just and the unjust; but not, alas, alike on rich and poor. For the bombs in question, instead of being filled with shrapnel, were packed with feminine finery, with purple and velvet and fine linen, and the scenes of the "explosions" were the salons of the *Grandes Maisons de Couture.*

It was my fortune to witness these various explosions at close range, and of the flying fragments I have a most definite idea which is definitely expressed in the detailed account of the opening of each *Grande Maison;* just here, however, a hint of the new fashions will suffice. There has been, first of all, no stupendous change. Some houses show fashions borrowed from the period of 1830. There is a little Directoire and more moyen âge. M. Worth has set a new fashion for the world with his long trained skirts fulled on to tight pointed bodices,—an exceedingly picturesque fashion, by the way.

There are a few *gigot* sleeves and a few that bulge, and there are a few flowing sleeves of thin stuffs; but generally sleeves are merely easily large. There is one new straight sleeve which widens all the way down and is widest at the wrist. There are short puffed sleeves, and there are some which look like the pale reflection of some other sleeves, so vague are they.



PREMET

The mastic cloth jacket has a pleasantly informal habit of having no apparent connection with the "raisin de Corinthe" satin skirt to which fate has linked it. The blouse is of mastic chiffon, banded with moleskin

Skirts are short as a rule,—again Worth's are the exception—often plaited, and not so wide as they were last year. Everywhere one sees the puffed effect at the hem; the skirt is turned under and attached to a narrow and shorter underskirt, causing a loose puffy effect about the ankles. The newest pannier is placed in front, and the skirt which is shorter in the front than in the back, is again in fashion.

The smartest trimming at the moment is the new decorative stitching in threads of gold, silver, or colored silk. Dark blue stitching, or red, or mustard yellow is extremely effective. Tubular beads of jet or crystal are also employed, and there is a new embroidery called "shadow" embroidery which is prettily carried out in silk or beads. Premet employs a curious square "nail-head" paillette in semi-opaque crystal, silver, blue, or black.

LO, THE POOR RABBIT

As to furs, there are rabbit and moleskin, much of both. Doucet uses sable and other rich furs, and Worth trims a cloak of antique red velvet with chinchilla. Skunk and ermine are equal favorites. Jenny adorns a black frock with a broad collar of white organdy, which falls from under a cravat of ermine. Civet is again smart, and gray astrakhan, too scarce to be common, is in great demand.

Belts are very narrow or very wide and of every width between, and the waist-line may be correctly placed anywhere. The belt of fur is new and smart. Worth belts a frock with leopard skin. Elsewhere one sees belts of seal, rabbit, or ermine. Some of the new coats are of leather, trimmed with fur; and there are many jackets worn over one-piece frocks of a different but harmonious color. Metal laces, gold and silver "shadow" laces, gold guipure, and silver-embroidered tulle are used extensively by all the great houses of Paris. In addition there are a number of new web-like laces of the "shadow" variety, which are very pretty, and which are used by some of the leading couturiers.



MODELS BY PREMET

The Premet manikins were gorgeous butterflies last year; this season they have been magically changed into peacocks and brilliant birds of paradise, feathered with gold and green, silver and blue and scarlet. Everywhere there is the glitter of gold, the sheen of silver, and the iridescence of woven silk and metal. It is almost unbelievable, the richness and beauty of these metallic stuffs.

THE PREMET COLLECTION

A manikin steps slowly into the room clad like the *oiseau de feu* in glittering plumage, and after her trails a length of shimmering tissue like a broken iridescent wing. Another comes in as proudly as the peacock, wearing a headdress not unlike the crest of that royal bird, and underneath the transparent veil of brilliant green and gold falling from the jeweled crest, she wears a simple frock of golden tissue embroidered in blue and green, done in rich embroidery and jewelwork. It is photographed on page 45. Cleopatra herself should have worn a robe like this *robe d'intérieur*, and it is but one of dozen creations equally gorgeous in color.

One after the other the manikins sweep in. One wears a robe of cloth of gold woven curiously with black, which does not dull but rather increases the lustre of the fabric. The glistening stuff is looped and draped about the hips below the close bodice like folded golden wings, and the manikin, like a golden bird, walks majestically through the salons rustling her golden plumage until she reaches the outer door. There the enchantment falls, and she throws the golden train of her frock over her arm and scampers off.

Sombre by contrast was the next manikin in blue and gold, the brilliance of the tissue half veiled with black tulle, its dulness relieved by great splashes of cut jet. The next one was clad in a robe of dove-gray and gold, which is photographed on page 45. The gold and gray threads are woven with all the cunning of the serpent into the most exquisite of fabrics. How is one to describe frocks like these? One must

Isn't this frock just like a woman? It starts so many things it has no intention of finishing. It is of gray cloth and gray embroidery, and the collar starts to be of gray cloth, and then becomes plaited white muslin. The frock is named "Benjamin"



It is of dark blue serge, splashed with old-blue and yellow embroidery. The collar,—well, that standoffish collar was such a success that they have modified it a bit and given it a new lease on life



This wrap is of heavy cream linen, with eyelets of English embroidery and bands of ermine. Whether the purpose of "Neigeuse" is to make the wearer warm or keep her cool is not specified



"Corbeau" blue satin makes this frock,—"Va Vite" is its name—and one can not find where its collar ends and its bodice begins. To make it harder, both are embroidered in blue silk







"Ask Mme. Renée," they say, when the bewildered spectator inquires timidly as to the whys and hows and whens of the Premet collection of gowns. And this is Mme. Renée, Premet's designer, as she appears in her favorite frock of black and white satin, to emphasize her black hair and her white smile

Everyone economizes in Paris—it is the war. The Parisienne shows her patriotism by limiting her bodice to a mere strip of paillettes and two bands of skunk. The skirt is of white satin, veiled in white tulle and banded with skunk, and the name of the whole arrangement is "Un Songe"

(Above) It scarcely seems believable, but this was one of the calmest moments in this designer's winter collection. It is of gray and gold brocade, gleaming through gray tulle, and it is embroidered in blue stones with flashes of crystal

MODELS BY PREMET

"Donatella" they call it, and Cleopatra herself might have worn this glittering robe d'intérieur. The frock is of gold tissue, jeweled with stones of peacock blue and green, and the head-dress, like a peacock's crest, is of gold gauze banded with brilliant blue and green jewels. An emerald chiffon veil floats languidly from it

(Left) The sleeves and skirt of "Cosaque" are of yellowish beige cheviot; the rest is of brown rabbit—is there no one who will found a Society for the Prevention of Cruelty to Bunnies? The belt is of beige suède buckled with red galalite, and the collar is lined with red corded satin

"La Majesté" is of white velvet and kolinsky, sparkling with jet paillettes, and the frock, "Le Glaive," is of black and white satin and beads. To maintain neutrality, crystal beads on the bodice are half black, half white

needs take a pen of chrysoprase and dip it into golden ink before applying it to the description of such creations.

Puffed are the Premet skirts, pouched and draped most intricately about the hips and in the back. One might gaze long at a frock without discovering the secret of these subtle folds. Where do they begin and where do they end? And what period inspired them? They do not belong to the modes of Louis XV, nor are they more than distantly related to the clumsy draperies of 1884. To a timid question I received the reply, "Ask Mme. Renée."

But I did not ask Mme. Renée; I will leave that to the gentle reader. Mme. Renée stands at the top of this page in a moyen âge frock of black and white liberty satin, and she may speak for herself. And doubtless, with her pleasant smile, she will tell the reader all she wants to know, assuming, of course, that the reader is of the feminine persuasion, for Heaven forbid that a man should know the temptations to which his wife is subjected!

(*Continued on page 166*)

THE GIST *of the* DOEUILLET OPENING

Doeuillet's Medium of Expression Is the Happy Medium of the Mode



Dœuillet and jet are almost synonomous this season, for in Dœuillet's winter collection are many jet gowns. "Gismonda" lightens the dignity of jet with blue satin ribbons which cross in the front and fall on either side



"Manon" a tight-bodiced frock of old-blue velvet opens its skirt in front to show a profusion of pale rose ruffles, each ruffle decorated with a tiny Louis XV knot of gold braid



"Pecheresse," a frock of beige-gray velvet brocade bordered with a wide band of taupe, embodies the Dœuillet idea of the modernized moyen âge gown. The cord, which serves to indicate a probable waist-line, hangs in the back



A black panne velvet bodice varies the monotony of pointing Hadesward by pointing heavenward; and cascades of silver-pailletted tulle preserve the long straight lines all Paris loves

HOW shall one describe the results of the bursting of the fashion bomb in the Dœuillet salons? Each frock of the Dœuillet collection is a revelation—of the cleverness of M. Dœuillet. Here again one finds the wearable frock—the intimate personal touch which convinces the prospective client that the frock was designed especially for her. All the Dœuillet frocks—the *tailleurs*, the one-piece frocks and all, need only to be seen to be desired. There is a very fetching frock of "raisin de Corinthe" velours de laine with odd puckered pockets low on each side of the coat, and an absurd little brown frock called "Carmelite" with an impudent pair of pockets in front and a hood-like tasselled collar, which the least envious among us might covet.

There is a charming "Manon" of a frock—a tight-bodiced blue velvet frock with a wide



'Twas a frivolous affair of silver lamé tissue, silver lace, and pink roses, until Dœuillet remembered the trend of the times and added a girdle and a long dignified train of rose velvet

(Left) Skirts have been full so long, and sleeves so tight with only occasional rumors of bulges and "gigots," that one looks with admiration on the intrepid gathered sleeve of "Moineau", a gown of garnet velours de laine embroidered in gray and edged with taupe fur



(Right) "Caprice" isn't an unreasoning riot of color as one might reasonably expect, but the demurest of all-gray frocks of satin, mousseline, embroidery, and mere occasional "patches" of kolinsky





(Left) Just as characteristic as the black gown is of Worth is the jet gown of Dœuillet. "Imperia," a gown of black satin and gold brocade, has shoulder straps, girdle, and skirt edge of jet and gold embroidery





The sleeves of "Petit poucet," this blue serge frock, were not as radical as the sleeves of "Moineau" above—they compromised with the mode and held their fulness to a shoulder seam. The embroidery—since it's 1916, it's embroidered—is of blue and yellow chenille

(Right) The designer christened it "Infante," not because of its undoubted moyen âge origin but because it's as rose-tinted as any illusion of youth, this affair of rose colored satin, silver lace, and silver and rose paillettes



In a season of elusive waist-lines, one accepts without question the monastic cord which belts this gray velvet blouse embroidered in gray and trimmed with buttons of jet. The black velvet skirt is like the blouse, edged with seal

MODELS FROM DOEUILLET



Although in this "Roland" the sleeves bulge at the elbow, they hug tight to the wrist, fastened there with the decorative row of buttons. Odd little pockets are puckered low on the coat of this "raisin de Corinthe" velours de laine costume



Dœuillet frocks youth in the loose and straight gowns of the graceful moyen âge, with a waist-line as indeterminate as grace itself can make it. In "youyou," dark blue serge is embroidered with chenille cord in colors to simulate tapestry



There is little of riotous color in the salons of this couturier and less of eccentricity. This black panne velvet wrap is gathered full below the standing kolinsky collar and allowed to hang in long graceful folds even to its wide kolinsky end



The Dœuillet skirts are wide—but not too wide, for this house tempers latitude with slender longitude. A suit of dull rose cheviot has for its only trimming, a strip of seal, long rows of stitching, and a handful of corzo buttons

MODELS FROM DOEUILLET

skirt opening in front over a profusion of pale rose ruffles—which is most seductive; and by way of contrast there is a rich gold and black brocade called "Imperia" which might have been designed for a queen.

M. Dœuillet shows several black frocks, as perfect, indeed, as only he can make them. Just as Worth always shows a magnificent black velvet or satin frock, so Dœuillet shows a frock of jet; and to the black jet creation, there, of late, has been added a black silk and velvet frock with a rose-bud or two here and there which is as intentionally ruinous to one's powers of resistance as it is possible for a frock to be. For who indeed could resist this latest model in black faille, recklessly ruffled with black velvet ribbons and studded with frivolous little pink roses? The roses are such as grow only in these particular salons—in some artificial garden of Dœuillet's own, and the ruffles are disposed with an *allure* of which only this designer possesses the secret.

THE POINT OF THE THING

Very charming is a frock of black panne velvet with a pointed bodice—the point turned up instead of down—and cascades of silver-pailletted tulle falling from each shoulder to preserve the straight effect which M. Dœuillet, like many other of the great designers of Paris, like so much this season; for he also features the moyen âge frock—loose and straight, the "waist-line" marked vaguely if at all. "Pecheresse," an exquisite frock of beige-gray velvet brocade bordered with taupe, embodies M. Dœuillet's idea of this new loose line. The frock (which is shown at the upper right of page 46) is lovely.

The Dœuillet skirts are wide but not extremely so and the sleeves of his new models bulge, but they do not bulge too much; and they are invariably tightened in at the wrists with buttoned "tabs" of tissue, and finished with a band of fur. There is little riotous color in these salons and there are no eccentricities.

THE LANVIN COLLECTION

THE Lanvin bomb flew into hundreds of fragments—each bit a frock of exceptional charm and originality. The moyen âge note is insistently held at the Maison Lanvin and loose straight lines predominate everywhere. Mme. Lanvin makes much of the belt, and wide rather loose belts appear on many of her frocks. And the belts are never the same. One little dark blue frock, effectively trimmed with bright red, has a wide blue girdle, slightly draped, the top of which is turned over for about two inches and faced with bright red. The girdle is further trimmed with odd, flat, red pompons, like huge, woolly buttons; and the frock is one of the smartest in the collection.



SPEAKING SOFTLY OF SKIRTS

The Lanvin skirts are not exceedingly wide, although they are sufficiently ample to fall in soft folds. The skirts do not flare perceptibly, and the straight effect is insisted upon for everything save for one frock which bulges piquantly at the hips and for the loose coats and manteaux which flare from the shoulders. Nor do the sleeves bulge noticeably although they are easily wide. There are no extremes this season at the Maison Lanvin except the one most important extreme—beauty.

Mme. Lanvin shows curious little jackets which at first glance seem to be part of a one-piece dress. They are shorter in the front and back than on the hips, where they are cut in points. A fold of some contrasting color trims the lower edge of these odd short jackets, and they are looosely fitted.

There is "Danilo," a charming frock with collar and waistcoat of grayish mauve velvet. The hat worn with this frock is also of grayish mauve velvet, and hat, collar, and waistcoat are covered with a tracery of silver stitching.

(*Continued on page 166*)

"Carmelite"? What could one expect other than a dark brown frock of burella cloth, hooded in true friar fashion, wide of cuff, and with—oh, inconsistent Paris—an impudent pair of pockets right in the front of the skirt

WORTH PRESENTS ITALIAN RENAISSANCE MODES

AT Worth's the long-prepared bomb exploded into stately robes of velvet, sumptuous and vivid in color. There were frocks of rich red velvet, of green, and of black; there were gorgeous black and gold brocades and evening frocks of rich silks,—all rather tight and draped as to bodice and very long as to skirt. The Worth frocks are unique. There is nothing like them in Paris.

"You wouldn't call them moyen âge," said I.

"No," said M. Worth, "they are more Italian Renaissance."

And they are. The full long skirts with their long square trains are attached to the slightly draped bodices, which are quaintly cut in old-time fashion, pointed in front or on the hips, and enriched with bead embroidery. The silhouette is very new and absolutely "Worth," and the gowns ("frocks" is too frivolous a term) are royally magnificent.

No less sumptuous are the *robes d'intérieur*, which are wonderful in color and line. One of yellow panne velvet and tulle with pocket-like frills of lace edged with roses is worn over a deliciously demure Empire under-dress of palest rose chiffon and lace.

"What a wonderful tea-gown!" I exclaimed, beholding it. "And what a sweet little robe underneath."

"*Oui*," said M. Worth, "*c'est pour la plus grande intimité*."

Much go.. and silver in brocade, embroidery, and lace is used by the Maison Worth, which always handles metallic stuffs so well. There is a frock of black and gold brocade, girdled with green satin, which is very rich, and a wonderful evening gown of orange and silver brocaded faille, long and trained, which is remarkably pretty. Several youthful evening frocks of tulle, short enough to show the ankles and pretty enough to please the most exacting, brighten the collection, and there is a street frock of black velvet and white ermine —ermine muff and collar—which is very striking.

The Worth tailored costumes are neither very wide as to skirt nor very short. The jackets are three-quarters length and easily fitting. Of velvet in dark colors, trimmed with embroidery and fur, they are very smart.

There are a number of one-piece creations, simple wearable frocks falling straight from the shoulder and either loosely belted or not belted at all. These straight frocks are more in line with the general tendency in Paris this season, and are by no means the least important examples of this new fashion.

But the most striking frocks in the Worth collection are the long-trained frocks of velvet described above. There is an old-world something about these trailing velvets which has an almost poignant charm, a fascination which is possessed to such a degree by almost no other frocks in Paris. M. Worth should be quite content.

However, it must not be supposed that with the advent of the trained frock in the Worth salons, M. Worth is no longer making youthful frocks. On the contrary he is as much interested in frivolous frocks as ever; and the next issue of Vogue will contain several of Worth's newest models for *jeunes-filles*.



Worth turned to the Italian Renaissance for inspiration and his most striking models have long square-trained skirts fulled on to quaint tight bodices which are pointed in front or on the sides. Of such is "Beaubarnais," a stately robe of ruby red velvet embroidered in ruby red beads, with long beaded tassels to match



Only less sumptuous than his evening gowns, are Worth's "robes d'intérieur," long trailing stately affairs, wonderful both in color and in line. Yellow panne velvet and tulle is here worn over pale rose chiffon and lace

(*Right*) *Apparently some Midas-wand touched every collection in Paris and Worth was no exception. This Renaissance black satin gown has a tunic of black and gold tissue and flowers of red, bright green, and gold*



(*Left*) *One may wear any number of tunics—in Indian file—with a black satin underdress. When bored by the tunic at the extreme left, one substitutes the more subdued tunic beside it, of brown silk and velvet brocade*



All Paris expected it—the stately robe of velvet, which Worth showed at his opening. "Rubis," a gown of ruby red velvet, tulle, and paillettes, trails after it the long, squared, dignified train which is Worth's very own



Medieval straightness, the chosen line of Paris, distinguishes "Frivolitie," a gown of dull rose velvet and chiffon brocade, enriched by gold lace and gold-embroidered pale rose chiffon



She couldn't voyage unnoticed in this traveling frock of cheviot in brown and black mixture, for no one could help seeing the vivid green about the buttonholes, pockets, and hem



A real field of the cloth of gold must be needed to supply Worth, for he out-Worths Worth in lavishing gold embroidery on this black velvet frock; is girdled with black satin and trimmed with seal

MODELS BY WORTH

(*Right*) *With an artist's generosity of color, Worth flings a cloak of frosty rose velvet over the orange faille and silver brocade gown; and with a couturier's wisdom, he trims the cloak with bands of chinchilla*





When frocks are long, boudoir gowns must be longer, and this one of rose silk jersey, rose chiffon, and silver lace tries the unusual effect of an all-around train



That Worth has not forgotten youth is seen in a marine blue serge frock with gray chenille embroidery. A gray-tasseled blue girdle marks the waist-line

LINA CAVALIÉRI AND MME. PAQUIN COLLABORATE—WITH THESE RESULTS



PHOTOGRAPHS BY BOISSONNAS TAPONIER

(Above) Straight, slim, and clinging are the gowns Paquin evolved around the amazing loveliness of Mme. Cavaliéri, and they are a welcome relief to eyes weary of straining around hoops. This negligée is of flesh color crêpe de Chine girdled high with a narrow silver-tasseled ribbon. The coat is a cloud of silver lace, so fine that it is rather difficult to tell if one really sees it or just imagines it

(Below) It required some time for us to learn to take alpaca seriously, but now Paris has made it so much a part of our lives that there is not the least surprise in a coat entirely of black alpaca, save for its black velvet collar





(Above) The Paris designers have revised the ancient adage; now it runs, "There is no accounting for waists." The waist-line may be improbably high, surprisingly low, or as close to nature as the waist-line of this gown of pink bengaline, girdled lavishly with marine blue brocaded satin. There is a shimmer of silver lace on the corsage, and the train is an airy nothing of silver lace, ending in two tassels

PUFFS AND PANNIERS AND FLOUNCES—

ALL THESE ONE MAY READ BETWEEN

THE STRAIGHT LINES OF PAQUIN MODELS



(Left) There's a nonchalance to this coat of black satin, a closeness and a fulness, a straightness and a drapery, that no one but a genius like Paquin could have combined. But the wide and generous way in which it is trimmed with putois is just Paris all over



(Right) To make this wrap, flounces of pastel blue velvet climb up over a foundation of black and silver lamé velvet until their progress is stopped by a band of Labrador fur. Then the foundation appears for a while, and a Labrador collar marks the close finish



(Right) Full, but not flaring, is this frock of groseille, or currant color, crêpe de Chine, and it lays still further claim to modishness by its Japanese embroidery in old-gold and a darker groseille. The ends of the low-looped girdle repeat this embroidery



(Left) All this straw colored taffeta and silver brocade only go to show a fashionable glimpse, well, perhaps more than that, of an underdress in rose tulle veiled with cream lace. There are ropes of silver beads, but they have no binding effect

JENNY'S COLLECTION OF SURPRISES

Bouffant Skirts, 1830 Silhouettes, Panniers Where Panniers Never Used to Be,—All These and More Were Revealed at This Opening, Without Neglect to the Slim Silhouette



Jenny sees red almost every time she thinks of a costume this season. Over this black satin frock, "Rubis," she hangs red mousseline embroidered in black, edged and girdled with gold braid, of course, for gold braid has become a necessity in Paris



Jenny's, following the prodigal mode, recklessly trails her glittering fabrics on the ground, as she does the gold lace of this wrap of black and gold lamé tissue, trimmed with kolinsky



"Spahis" they called this coat and the frock beneath it, and it just shows what a Paris designer can do with brick red velours de laine and sealskin. The frock which was designed to accompany this coat through life is sketched at the lower left



This is the better half of "Spahis," the costume at the upper right. It is a frock of brick red velours de laine, beneath a tunic of black chantilly embroidered in gold. There are strips of kolinsky on the pockets, utterly disregarding the strips of sealskin on the coat

MME. JENNY, in the avenue des Champs-Elysées, is showing an enormous collection, even larger than her collection of last year. Mme. Jenny does not exploit medieval frocks. She has found, rather, her inspiration in the fashion of 1830, and many of the Jenny models are extremely bouffant. In her collection there is at least one Empire frock, and one, named "Odalisque," suggests things Turkish, but in general her collection might be called "1830" or "modern style." The décolleté corsages are cut straight across the shoulders. Some of the velvet street frocks, which are very pretty, have panniers in the shape of double ruffles in front only. When the manikin wearing one of these frocks first drifted into the room, there was a general stir of surprise which instantly subsided. There was the same thought in the minds of each spectator,—that the skirt was on "wrong side to"; but the manikin had not half finished the tour of the first salon before everyone realized that the skirt was meant to be worn that way. This skirt is very odd. Doucet's manikin is content with one ruffle in front, but Mme. Jenny's manikin must have two ruffles.

Mme. Jenny has designed a new street coat which is of only ordinary length in front and back, but which is cut very long on each side.



If it can be done, this designer will bring red and gray together. This red velvet coat—"Rubis" is its name—is banded with gray rabbit. The reason why "Rubis", the frock at the upper left, was all puffed up with black satin at the sides is now most apparent



Jenny is endorsing many checks this season. This suit, "Savoyard," is of checked gray velours de laine, with a collar of pale blue velours de laine and metal buttons



It is of pale blue satin, and its puffy skirt is attached to an underskirt which is laced with blue ribbons to the wearer's —well, above the wearer's ankles



This designer is making many bouffant frocks, just to show what she thinks of the slim silhouette. This one, "Intimité," is of black velvet and wide black satin ribbon



This is "Rimaillo," this suit of pale gray velours de laine and dark gray ribbed velours. The belt is of black varnished leather, fastened with a hook of metal



Just how one enters "Romanoff," a wrap of black gabardine and gray ribbed velours, is not specified. An utterly inefficient metal clasp occurs once at each side

In fact, each side of the coat forms a sort of *tablier* which falls for three inches below the hem of the skirt. This coat is extremely smart.

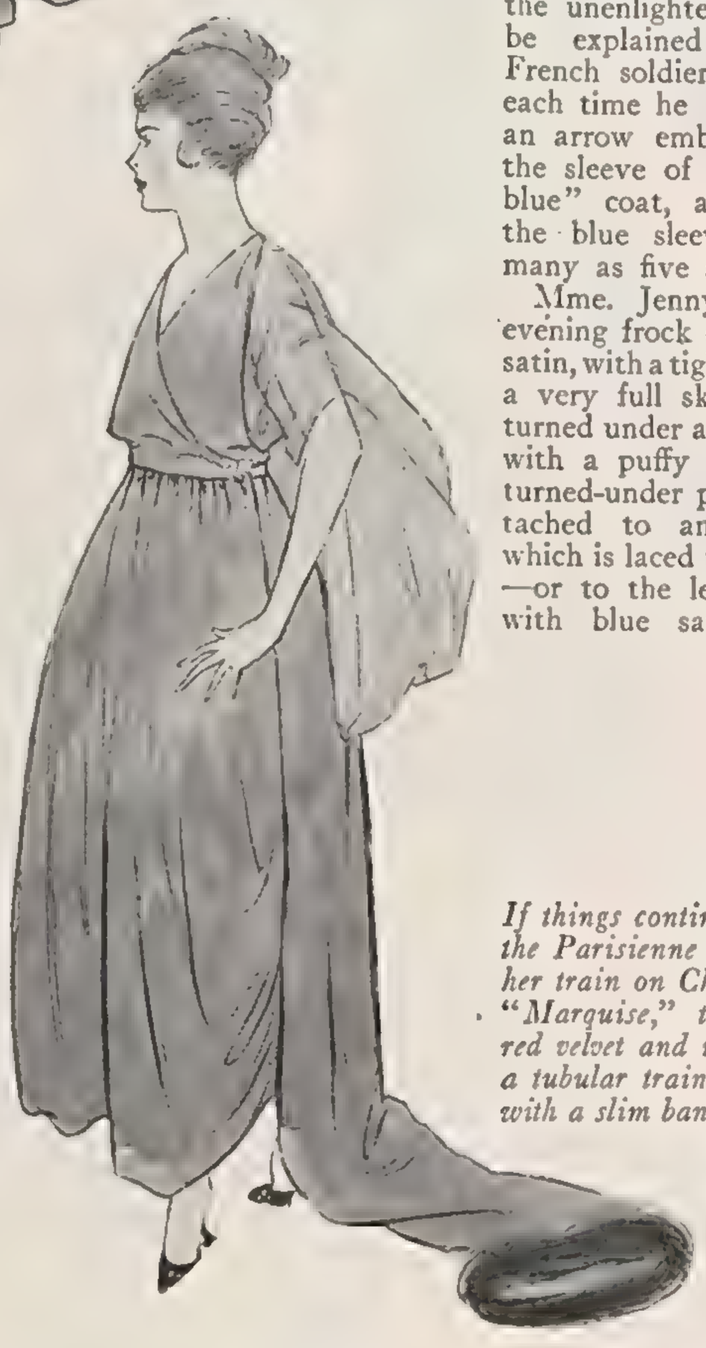
Then there is a street suit of broadtail and gray cloth. The top of the long coat is made of fur with a plaited skirt of gray cloth, fur-edged, which falls again over an underskirt edged for several inches with broadtail. It would seem that Mme. Jenny had regretted making part of the coat of cloth, for over the plaited coat-skirt she has hung a veil of black tulle. It is very odd, this costume.

Apparently Midas has touched every collection in Paris this season, and Mme. Jenny's is no exception. Gold brocades, gold and silver laces, and all sorts of shimmering metallic tissues, draped and puffed and trailing on the floor greeted our eyes on "opening day" in the Jenny salons. Mme. Jenny employs much red this season, sometimes combining it with gray. She uses also much black velvet and some plaid of an inconspicuous sort. One frock of an indefinite gray has a curious box coat underneath which is a smart blouse—or is it a basque?—of old-blue jersey which fits the figure very closely and is drawn on over the head and buttoned on the shoulders. Two arrows of embroidery mark the sleeves, and, as the mannikin passed, a murmur of laughter followed, and from every corner floated "*deux fois blessé.*" For the unenlightened it must be explained that the French soldier wears, for each time he is wounded, an arrow embroidered on the sleeve of his "horizon blue" coat, and some of the blue sleeves bear as many as five arrows.

Mme. Jenny makes an evening frock of light blue satin, with a tight bodice and a very full skirt which is turned under at the bottom with a puffy effect. The turned-under portion is attached to an underskirt which is laced to the ankles —or to the legs, rather— with blue satin ribbons.



The bodice of this silvery white satin frock is cut straight across, as are most of this designer's evening frocks, and the sleeves do not happen until rather late in life. The trimming is silver and rhinestone embroidery, loops of emerald velvet ribbon, and, at the hem, a puff of white tulle



If things continue this way, the Parisienne can hang up her train on Christmas Eve. "Marquise," this gown of red velvet and red tulle, has a tubular train, emphasized with a slim band of kolinsky

MODELS BY JENNY

MARTIAL ET ARMAND ALSO HELP TO STRAIGHTEN THE SILHOUTTE

GOLD AND SILVER EMBROIDERIES BRIGHTEN THE SEASON'S OUTLOOK



(Left) Brown rat is among the many furs which help Paris to be modish this year; here it furs "Baladin," a coat of garnet velours de laine, which wears a cape of Scotch plaid velours de laine



Bordeaux colored jersey is the superior in this frock "Pluvoise," but the marine blue velours de laine of the lower section and belt has the consolation of dark blue fringe and marine blue braid.



She would be awarded the prize at any flower-show, except one of wall-flowers, when she wears this gown of silver tissue veiled by rose gauze silver pailletted, and with metal roses in silver and mauve



(Right) Green and red Scotch plaid are reiterated so much on this coat of dark blue cheviot, that one feels sure that the Parisienne must have left at least a part of her heart in the Highlands

Paris is rainy, Paris is dull, there's too much gray in the world; and the Parisienne fortifies herself by this voluminous outer defense of brilliant ruby red velvet. It is trimmed with bands of putois and with gold lace of wonderful richness



There's everything in environment, and great is the advantage of the face which appears in the midst of this veil of white tulle, edged with silver lace and flowing from a bandeau of brilliants. The bride of silver lace is widest just under the chin; and the whole diaphanous affair is worn with a boudoir gown

Sedately splendid is the gold-embroidered blackness of this frock with a velvet bodice, a lace cape, and a lace tunic over a tulle skirt. The velvet skirt asserts itself below the gold-edge tulle, but the cape goes to greater lengths, into a train

LELONG, IT APPEARS, CONCURS IN THE WIDESPREAD DECISION THAT THE SILHOUETTE SHALL BE SLIM



Belts are very narrow and very wide and there are as many places for them as widths of them. "Gallieni," a tailored frock of "raisin de Corinthe" velours de laine is belted at the normal waist-line; chic idea, isn't it?



Skirts continue to be full—in moderation,—and bodies to be tight, and stitching is the smart trimming of the season. This blue serge "tailleur" is stitched with silver thread and trimmed with bands of mole



When Paris—that is, grown-up Paris—had almost forgotten the picturesque sash, Lelong remembered it, and belted a frock of black satin and broadtail with Bordeaux velvet. Eyelets disclose white satin



There is very little eccentricity in the fashions of Paris this season, and frocks for the most part abide by the normal silhouette. Beige taffeta is embroidered in red and beige and belted with a girdle of Bordeaux velvet



A three-quarters length jacket of Corinth red velours de laine is trimmed with rabbit dyed to the shade and almost the substance of seal

(*Right*) *"Frimas," Lelong christened it, struck by its resemblance to the soft white hoar frost. It is of white silk matelassé and gray rabbit*







Crossed revers of black satin on this blue serge frock vary the straightness of a "chemise" dress by keeping its fulness close to the sides

(*Left*) *Fur continues to trim seven-eighths of the frocks of Paris, sharing honors only with stitching. A blue serge "tailleur" is trimmed in mole*

THESE BUZENET FROCKS, LIKE AN ODETTE HAT, MAKE NO ATTEMPT TO KEEP WITHIN THE LAW OF THE SLIM SILHOUETTE



We get ourselves in just the state of mind for the slim silhouette,—and then the designers go and do something like this. The skirt is of black tulle, draped far and wide, and the waistcoat-bolero is of the modish lamé tissue, gold, blue, rose, and black, held with a jet buckle. The black tulle sleeves are almost leg-of-mutton



Odette took most of the pale blue velvet in Paris to make the brim, and the crown is a network of pale blue beads, through which an interested world may see the hair of the wearer—the Parisienne always did love those artful little glimpses of nature. A narrow band of ermine goes around the crown just before the beadwork ends, and blue bead wings are poised in front



The skirt is an uneventful affair of pearl gray tulle, draped casually at the sides; all the excitement is centered in the tunic. It is of gray tulle, embroidered with rose and white paillettes (one really must sparkle, this season), and the utterly unexpected collar is of rose taffeta. Rose ribbon shows through the tulle bodice



According to this designer, autumn is that season when the sleeves begin to fall. These are tulle in a frock of black tulle over black taffeta. The bodice, beneath its cloud of tulle, is of silver-embroidered blue satin, and the tunic is banded with black velvet. The ruff,—well, it marks probably the one and only time a true Parisienne was an advocate of half-measures



This designer always was first aid to the quaint. In a season of moyen âge severities and Directoire dignities, she who must be quaint or perish, may well take refuge in this frock of rose faille, which is puffed and flared and fluted just as much as it pleases. The collar is a bit of rose tulle, held to earth with blue velvet and roses. And quainter even than the bodice are the sleeves

AS FORMAL AS VELVET AND SATIN AND OSTRICH CAN MAKE THEM ARE THESE SUITS AND HATS FROM THE MAISON MAURICE



(Left) A black satin suit is permitted elaborations such as the draped sashing, the apron-like plaited collar, the skirt slightly draped at the front, and, finally, the lavish use of the long silky fur of the flying squirrel. The black panne velvet tricorn has but two cord ornaments, and openly shows to the world that it holds beauty captive in the meshes of its circular veil



(Right) It is well to begin with the sable kolinsky collar, lest, before we are through, it changes—thrown open into a sailor collar, or with the revers closed up. The suit is of black chiffon velvet and therefore formal enough to allow the single button and sash-and-tassel fastening, and embroidery of black floss. The turban is Burgundy velvet, with ostrich in shaded purple



(Right) A suit of satin is, by nature of its material, formal. This is tête de nègre satin, and to formality of material is added formality of cut. The coat is long, and closes under a satin buckle. The sleeves are banded with the fur, seal, above a tightly buttoned cuff. The hat is of soft mole velvet closely covered with ostrich flues which flare at the top into a fluffy band



(Left) It is the small details that make a suit smart; and the small details that make this suit smart are the patches of fur, flying squirrel. The youthful Russian-coat lines and double belting make this an excellent suit for a young girl. It is of deep purple velours de laine, and is worn with a purple duvetyn hat and bag, both embroidered with old-blue worsted



Veils are an important detail in the mode of this autumn. A very new one consists of a large square of delicate black veiling, heavily embroidered with black silk thread. The embroidered center is placed directly on the crown and the embroidered corners fall evenly. The black velvet hat is the new square turban-shape and is trimmed with a band of platinum velvet and a jet ornament



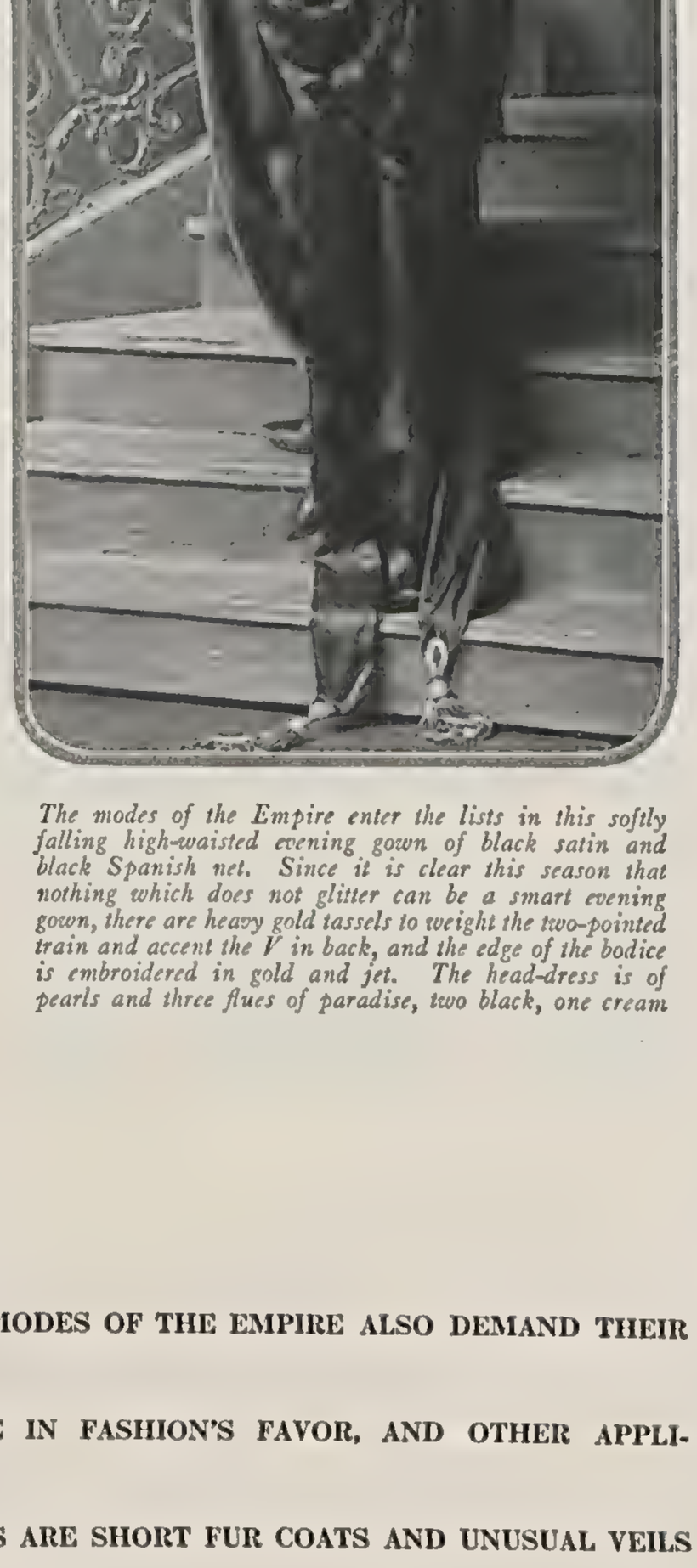
A marked increase in favor has lately been shown to the short coat of fur. This model is of moleskin, a fur much in evidence at the Paris openings, and the turned-back cuffs and the collar—almost a cape in itself—are of seal, as is the small, untrimmed toque. The coat front is a two-pointed vest fastened with two mole buttons, and is pointed in back; designed by Clarke and Weinberg



(Left) Not for many seasons has embroidery held so prominent a place among the trimmings of frocks. The Grandes Maisons adopted it unanimously, and a further vote in its favor is cast by this afternoon frock of Elsie blue velvet and satin embroidered in heavy blue silk. The collar of white Georgette crepe is edged with tiny dull silver and crystal beads, and a dull silver buckle finishes the velvet girdle in back. A picture hat is this of taupe velvet trimmed, as all true picture hats are, with lighter ostrich

TWO HATS AND GOWNS
DESIGNED BY REDFERN

Photographs by Ira L. Hill



The modes of the Empire enter the lists in this softly falling high-waisted evening gown of black satin and black Spanish net. Since it is clear this season that nothing which does not glitter can be a smart evening gown, there are heavy gold tassels to weight the two-pointed train and accent the V in back, and the edge of the bodice is embroidered in gold and jet. The head-dress is of pearls and three flues of paradise, two black, one cream

THE MODES OF THE EMPIRE ALSO DEMAND THEIR PLACE IN FASHION'S FAVOR, AND OTHER APPLICANTS ARE SHORT FUR COATS AND UNUSUAL VEILS

A CHEMISE FROCK BUTTONED DOWN THE BACK, JAUNTY ETON JACKET FROCK, AND A BRIDE OF FUR; THESE MODES COULD BE ONLY OF AUTUMN 1916



Sacred to the domain of slender youth is the jaunty Eton jacket which Germaine places on this old-blue velvet frock which is embroidered with silver thread on its broad belt, cuffs, and patch pockets. The narrow band on the Kurzman hat of turquoise blue velvet is of gray squirrel like the collar and cuffs beneath it, but the inconsistent bride is of mole. The rose is, as roses should be, pink



Frocks have buttoned down the front for so many seasons that they had almost forgotten how to button down the back, until the fashion was recalled by this Bourniche chemise frock of castor velvet embroidered in Elsie blue. Sash lining and buttons are blue velvet; the fur is skunk, and on the Marie Louise hat skunk acts as "middleman" between blue velvet brim and full, metal-embroidered faille crown



MODELS IMPORTED BY KURZMAN

(Left) This Royant suit and hat of dark blue velvet upholds the plank that, for embroidering on blue, silver is sixteen to one times more to be desired than gold. The skirt section of the coat opens on the sides to show the embroidered satin yoke on the skirt beneath. The unusually versatile hat changes its shape to suit its wearer's mood by throwing the fulness of its crown to any point of the compass

GABRIELLE DORZIAT, IN "THE HAWK," GIVES LONDON LESSONS IN THE ART OF WEARING CLOTHES

THESE DOUCET GOWNS AND LUCIE HAMAR HATS HEIGHTEN THE DRAMATIC INTEREST OF THE PLAY



(Left) Lucie Hamar has the gift of making hats with amazingly little effort; she just dashes them off. This blue velvet beret which she made for Mlle. Dorziat is nothing in the world but a puff, a band, and a pin



(Below) In the London production of "The Hawk," Mlle. Dorziat wears a frock of black tulle and lace under a black velvet coat which fits close as far as the waist-line, as all true Directoire coats do, and then flares suddenly, as all true Directoire coats don't. The hat is one of those pleasant little things Lucie Hamar is always doing for people





(Above) Mlle. Dorziat is appearing in the play in which, with William Faversham, she completely conquered New York last season. In London, as in New York, her frocks cause her audiences just one thrill after another. This is the way the camera saw Mlle. Dorziat in her gown of vivid red tulle and lace dyed the same shade. The skirt is draped a bit on the hips, and the frock is collared, cuffed, and ended with chinchilla. The hat is the velvet beret that has become a habit in Paris

(Above) "The Hawk" opened in London in September, and one of the "big scenes" was this frock of Mlle. Dorziat's. It is of cream tulle sewed thick with pearl paillettes, and in front it is open to a point below the waist-line; but it isn't half so amazing as it sounds, we hasten to add, for there is an underdress of cream tulle. La France roses catch up the overdress on the side. The frock hangs straight, as frocks will do these days, and, according to its designer's latest theory, it is longer in back than in front



(*Right*) *This is what a French milliner can do to a Scotch piece of headgear, says Lucie Hamar, and then thrusts a large pearl pin into the side of a brown velvet tam—a vizoredtam, at that*



Baskets of fruit, embroidered in color, are gathered around this Odette hat of blue taffeta. A mole crown keeps her coiffure warm, and a deftly placed bow of blue grosgrain ribbon adds cachet

THE NEW HATS AND THEIR COMPLEMENTS, THE NEW "AFTERNOON TEA" VEILS

IMPORTED BY PEGGY HOYT, INC.



A little distraction is needed by the best of Red Cross workers, thinks the American woman in Paris; so she goes to tea at the Ritz, wearing a Georgette hat of black panne velvet with one of the new two-section veils. First there is a deep circular section which drops below the chin; but this veil, when thrown back as here, reveals this narrow frill over the eyes, so that, though unveiled, she is veiled still. The single pin is a pearl set in platinum and rhinestones



She is not a British grenadier, she is merely wearing her Lewis turban of dark blue velvet. The important thing about the hat is the new veil, which is known as the "afternoon tea" veil. At first sight this seems just a circular affair, thrown over the hat and hanging evenly all the way around. But it has two sections, and, when the tea-hour strikes, she throws this first circular section back as above, and reveals this underveil with an opening for the face



Even the sailor shape will sometimes rise above its plain circumstances. Here André Groult has made it of seal brown velvet and flung roses over the crown, conventional roses, to be sure, but still embroidered in pink. The edge of the brim is stitched with silk in the same cheerful color, and a ribbon of brown velvet ties under the chin

Photographs by Ira L. Hill

VARYING THE MONOTONY OF THE UBIQUITOUS BLOUSE AND OF ITS HAND-MAID, THE INCONSTANT COLLAR

MODELS ON THIS PAGE FROM MRS. WHITNEY'S SEMI-ANNUAL COLLECTION OF IMPORTED MODELS



(Above) Ladybugs are not habitually fond of ladies' neckwear, but these two ladybugs of carved boned button are deeply and permanently attached to the fastening at the bottom of this Jérome jabot of ruffled net. The ruffle is of picot-edged black and white ribbon



(Right) Some unfortunate collars are adopted quite against their own wishes by totally unsuitable persons, and their lives are one long protest. Only the lavender-minded should adopt this daintily embroidered net collar made by Kempf Frères and tied by velvet



(Above) When it's becoming, it's very very becoming and when it isn't—well, then one must lay aside all longings for this Hackenbrock et Samuels collar, striped with broad bands of blue, yellow, black, and white. The long drawn-out tie is of black moire



(Left) If one's nose is sufficiently retroussé, one may well frame its tilt in the curves of this Jérome collar of white organdy, embroidered and inset with filet lace and fastened with pink and black grosgrain ribbons which, contrary to all collar conventions, tie in the back



(Above) Drum majors do not ordinarily wear Directoire collars, but perhaps it's due to their masculine way of overlooking the artistic possibilities of a situation. This Jérome collar of black velvet is obviously lined with white satin and tied to black velvet and ermine tails



When the little Parisienne saw her big Russian ally, her heart went out to him—but her practical mind took in all the details of his picturesque blouse. This Melenotte blouse of green crêpe de Chine is embroidered in gold

A French variation of the ubiquitous blouse is this Badual affair of rose crêpe de Chine embroidered in dull gold and belted with black velvet ribbon ending in rose silk. The collar and unusual vestee are of fine white organdy

An unofficial but none the less important result of the war is the prevalence of military fashions. This Suzanne Liévain blouse of yellow Georgette crêpe has collar and epaulets of cream lace weighted down with tassels of white crystal beads





Thus Mr. Cornelius Vanderbilt, Jr., drives his own car. Though the national tournament left Newport for Forest Hills, Long Island, tennis week at Newport is still the season's event, and hostesses crowd as much into it as a week can possibly hold



Six photographs © Underwood and Underwood

Photograph by Central News Photo Service

Mrs. Lorillard Spencer has not spent much time in Newport this summer, but she has too great an interest in tennis to miss the great event of tennis week, for she has herself played often in tournament tennis at Newport



Miss Katharine D. Porter (left above) temporarily deserted the Southampton colony for this big event of the Newport season; and Miss Mimi Scott temporarily deserted the Red Cross work which has engaged her all summer

(Right) Mrs. Morgan Belmont, formerly Miss Margaret Andrews, and Miss Hannah Randolph of Philadelphia, as they watched one of the polo matches without which Newport would be living in a well-nigh horseless age

EVERY AUTUMN, TENNIS WEEK AT NEWPORT IS HOSTESS WEEK







(Above) Mrs. Vincent Astor, who, even in tennis week, works for the American Ambulance fund; her father, Mr. Robert P. Huntington; and her brother, Robert D.

(Left) Mr. Pembroke Jones (left), Mrs. Craig Biddle of Philadelphia, and Mr. James Cutting, as they left the Casino at the finish of the day's tennis matches

(Right) Mrs. Henry Clews and her grandson, Henry Clews, 3d, to whom tennis is a serious thing, since he himself plays tournament with the younger generation

AS SEEN *by* HIM

"Unaccustomed as I Am" Permit Me, an Old Gentleman of Fifty Odd, to Join Our Presidential Candidates in "The Flag! God Bless It"

UNCLE GEORGE is a dear old fellow, but he is testy like the best of us and likes to air his grievances. Well, it is a privilege of middle age. But for myself I can not see why he should be in a bad humor. Here he is with a delightful little shack and a garden within a few miles of town, near a good country club and with the houses of friends around him; he has excellent society and all the rest of the inducements which real estate agents promise and which are not always verified. As a matter of fact, it matters very little these days how one lives and where one lives so long as one is within the ken. It is localities more than people that are hopeless. But Uncle George has only to go forth from his domain to be within the circle of what we call in this part of the world our dukeries. Piping Rock can be reached, if he should so wish, on any of these bracing autumn mornings, by a hike across the hills—and a delightful walk at that. A bit beyond is the Sound. Or in a half-hour he can be at his club in town, peering out of the great window at the world which moves along Fifth Avenue. In January and February, after the orthodox Christmas in the country, he can come up to town to his favorite hotel for a few mad weeks of getting into the swim; and then, ho for the gentle airs of summer by the shores of the Caribbean Sea or the blue waters of the Gulf of Mexico. He is independent, and although his income of fifteen thousand is rather modest, it supplies his immediate needs, and he has no one for whom to provide and no care for the future.

UNCLE GEORGE'S FIRST GROUCH—THE PLAY

But still he has grievances. It seems that he has ceased to go to the play. He complains that this year all the writers of farce have conspired to form themselves into a trust to control Broadway. I say that it is in tragic days that we must laugh most. Certainly we have had so much tragedy as to become in some measure callous to human woe and suffering. I understand now why the old noblesse who were spared in the Reign of Terror danced, though members of their families had been victims to the guillotine and the basket, quadrilles in which they moved their heads from side to side to show that they were still on their shoulders. Gruesome, wasn't it?

But Uncle George feels that he has really exhausted Mr. Ziegfeld's efforts to please. It would seem that we can not have enough of the music-hall and the burlesque, and that all our evening recreations must be served with a sauce of music. It is true that early in the year we had already exhausted Hawaiian music—or so-called "Hawaiian"; to my mind it is really a mixture of German and Pacific coast with the very least soupçon of native color. The ukelele is an instrument which I am firmly convinced had its origin in Chicago. On my ear, the hula melodies with guitar accompaniment to which we will probably have to listen for months to come have a barbershop origin rather than a foundation in anything really barbaric. And I must confess that a summer evening spent under the influence of such music as "Yaaka Hula Hickey Dula" played on what some variety actor called a "eucalyptus" is not my idea of a good time. Perhaps our new Danish possessions will bring us a novelty in music. In the comic line, we really do need something and that immediately. This very time when we would most readily respond ought to be the opportunity for some comic genius to make his fame.

HIS SECOND GROUCH—THE NATIONAL ANTHEM

This is Uncle George's first grievance; but he has a second and a worse. This is a patriotic grievance. He is one of a newly formed league which has as its mission the teaching and enforcing of proper respect to the national anthem and the flag. Years ago I called attention to this disrespect. We should never have allowed even a George Cohan to call it a "rag," though in jest. It is not a rag. We do not know how to fly it properly if we do not keep it from the contempt which undue familiarity breeds. It is true, there has been some effort to prevent its being used for advertising purposes. But it should not be used by vaudeville performers,—it is the regular thing with animal acts,—nor should it be employed so freely in electrical advertising signs (why the distinction?), nor in other ways which are more or less ribald. Our music hall managers have allowed it to be used even in costumes of a scanty nature, such as hardly cover the limbs of their chorus girls.

The other day we came across a foreign fruit vendor who had his stock of bananas shielded by an awning representing the Stars and Stripes. I thought dear Uncle George would have had an apoplectic fit. He saluted the awning (as he always does the colors), but at the poor Italian he shook his walking stick—though I believe the man did it in all ignorance. However, this son of a sunny clime would not have used his own flag for such a purpose.

This is the heart of Uncle George's grievance. The national anthem should be held sacred. It should be played only in suitable places and on suitable occasions. For instance, it should be played morning and evening on shipboard at the rising and the setting of the sun; it should also mark the presence of important public personages; and it should be—as it is at public concerts—played before the regular program. It should never be used in restaurants and places of public entertainment, unless to open or to play out an assemblage. It should never form a part of an orchestral medley strummed at all odd moments. It should certainly never be degraded into a fox trot or a one-step. Yet all these things are done. One dines at a restaurant—perhaps this more frequently happens at places more or less Bohemian—and before one knows it, out comes "The Star Spangled Banner." One should rise, but one can hardly do this while at table; it is absurd. Then to have some quartette or band of cabaret singers shriek it around the room is little less than sacrilege.

Then at the theatre,—my niece complains that there's her gloves, and her coat, and her muff, and her opera glasses, and her handkerchief, and that she steps on her hat. There used to be a custom in New York—and it prevails there yet—to play "Dixie" and to have it accompanied by yells and applauded enthusiastically. It is supposed that this is done by visiting southerners, but if you have ever read Julian Street and his witty "Welcome to Our City" you will be disillusioned. The persons who yell when "Dixie" is played have probably been no farther south than Hoboken. Southerners have more respect for it. It belongs to the great war. Like Tipperary, it had awakening qualities, and although it never possessed the swing of "Marching Through Georgia," it cheered the soldiers, and it was sung. For it, as for the national anthem, we should now have more respect.

NOW AS FOR "GOD SAVE THE KING"—

In Europe one does not hear this abuse of national anthems. They have always been sacred, and they inspire patriotism whenever played. I confess sometimes that I have thought our English cousins carry the idea rather too far when they insist in cutting the tune up and playing only a few bars for a minor royalty or personage and reserving the whole for the sovereign or his accredited representative. Do you remember the jolly Admiral in Dolf Wyllard's "Exile"? You remember how he objected to it: "Silly nonsense," he said. "I've told them time enough not to treat me like a Punch and Judy show unless it's some official affair and there's a big pot with us. 'Rooty-toot — here he comes!' I might as well take a drum and fife with me. I don't like it and the King doesn't either. I bet they National Anthem him at every tea fight and penny-farthing meeting that he has to attend. A sensible man like that, and a sailor too, don't want to be drummed in and out of his ship when he's simply going ashore out of uniform." Here you have it—flippant, perhaps, but true.

And in this country (and this is almost worse than playing it piecemeal) most people can sing only snatches of their national anthem; only one in every ten persons knows the words and can get beyond "Oh, say can you see, by the dawn's early light—tumti tee, tumty tum—." I know the tune is practically impossible and no one ever reaches the high note, and it is forever and ever long to stand up to; but for all that it is our anthem and it should be respected. We should stand for it if it were as long as an act of "Siegfried."



Janet Scudder designed this garden fountain with its lovely bronze group set on blue and gold tiles, for "Burrwood," estate of Mr. Walter Jennings at Cold Spring Harbor, Long Island. Lawrence Grant White was the architect



© Harris and Ewing

MRS. J. BORDEN HARRIMAN AND MISS ETHEL HARRIMAN

Miss Harriman was one of the first of the new season's débutantes. She made her début at Newport early in August at a dance given for her at the Clambake Club by Mr. and Mrs. Herbert M. Harriman, her uncle and aunt. The coming winter will be an extremely busy one for Miss Harriman, for both New York and Washington society are planning many affairs in her honor

FEMININE WHITE ELEPHANTS

"Here I Am," Says the College Girl to the World, Brimful of Education, Ideals, and Energy; "What Can I Do For You?"

JANE ADDAMS once told a story of a young girl who had just been graduated from Vassar. Four years of college had made her long to pass on to humanity the benefits of her education.

She went to her minister. "Here," she said, in effect, "is a splendid physique and about $10,000 worth of education, together with a most whole-hearted desire to be of some use to the world. How shall I do it?"

The minister urged her to take part in the activities of the church.

"What shall I do?" she persisted.

"Well, why not take the responsibility of keeping the altar supplied with flowers?"

AND that was the method suggested to her to pass on to humanity the benefits of a college education. The girl had cost her parents about $25,000; the great majority of girls, she knew, are produced for less than $1,000. She had soothed her conscience by saying to herself that superior advantages mean superior opportunities for service. And then she was urged to put flowers on an altar. She had been preparing these twenty years—for what? This girl appears by the thousand every June. Every September, when the summer holidays are over, the world wonders anew what on earth to do with her. The world knows well enough what to do with the riff-raff of childhood. It puts them—unwilling and unequipped—to work. But this girl, eager to be of service, and equipped with the best education that modern pedagogy knows how to give—she is of no use.

"NO use?" exclaims the old-fashioned ultra-practical person. "She can jolly well get married, settle down, and have children." Of course she can, and probably she will without being told. But for this no college education was necessary; scarcely a single item of that education was directed toward marriage and motherhood.

"But," says the old-fashioned mildly liberal person, "a college education broadens the future wife and mother." And most of us accept that statement without argument, for America gives the girl the benefit of every doubt. But to be "broad" without having anything in particular to do is to be spread thin over life, to be a dabbler, a trifler. To be stimulated with a desire to do unusual things and then not to do them is to go to seed. From the strict point of view, in fact, the higher education makes marriage and home life more difficult. The college graduate is hardly content to live in her father's house and scatter sunshine. She scans her possible suitors far more critically than her mother ever did her list of contemporary eligibles. She certainly demands a great deal more from married life than did her mother, before she will admit that she is happy and that matrimony may be a success. In fact, she is probably a good deal more of a nuisance because of her college education. As the suffragists say in their parade banners, "All this comes of teaching girls to read and write."

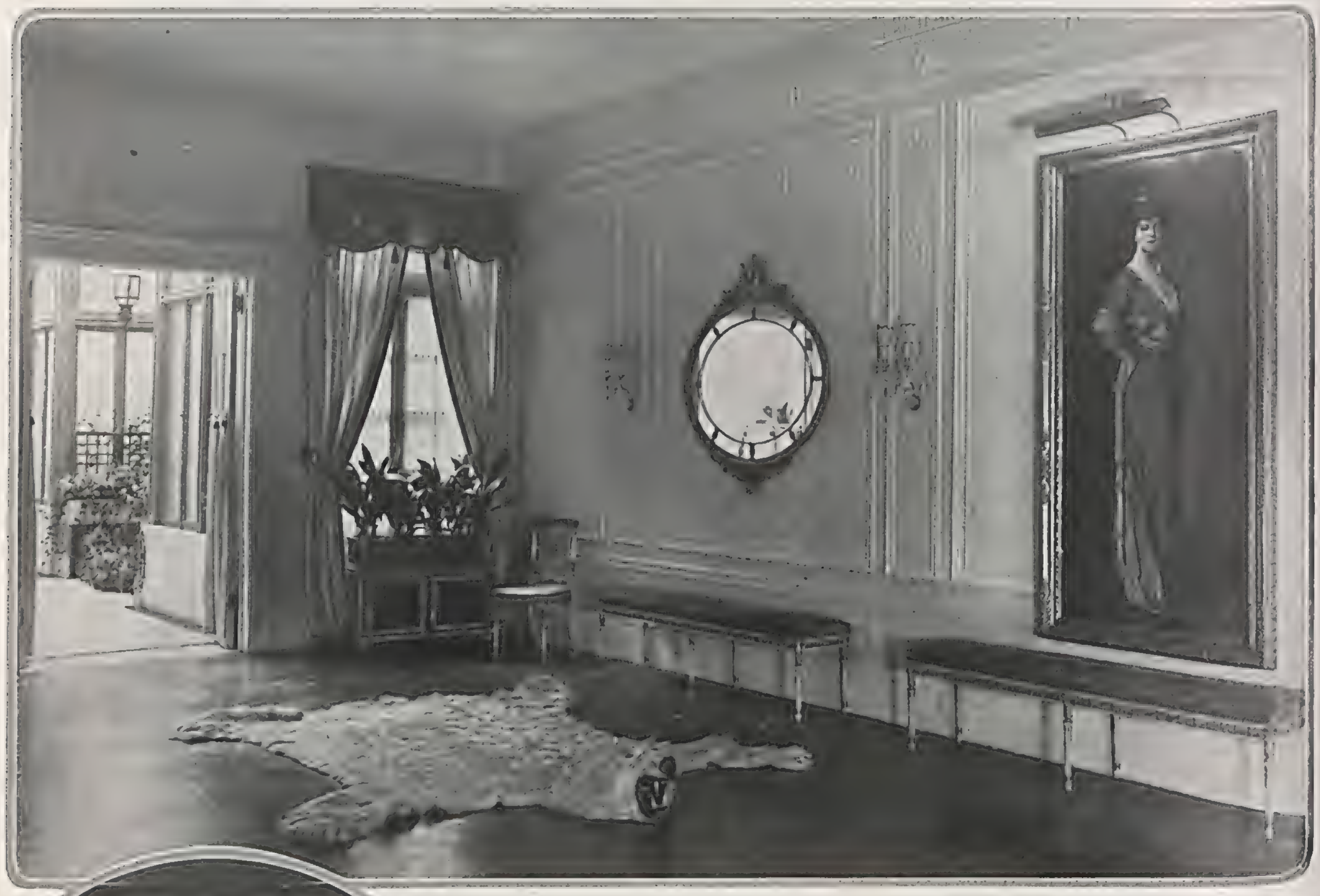
AMERICA realizes this perfectly. But America believes in the higher education of women as does no other country on earth. And, in believing, America is half-consciously aiming at something. She knows perfectly well that marriage and motherhood, paramount as they are, are not to be the whole of this girl's life. First, there are the years between college and marriage, often a very considerable period, since the modern girl insists on waiting until she gets what she wants. Next, a woman of this class doesn't spend the whole twenty-four hours of her day rocking her babies and making a good man happy. Finally, after the baby period is over, this girl is going to have fifteen or twenty years of unimpaired vitality when her children don't need—and certainly don't want—her undivided attention. She has been given an abundance of surplus time and energy—time because of the syndication of modern life, and energy because leisure and education have set going within her a dynamo of radiating energy. America has created the problem, yet America can offer no better solution, as a rule, than "keeping the altar supplied with flowers."

YET America believes firmly in this girl, believes she will contribute something to life that the European woman has never contributed. America has gladly put the answer up to her, and, we believe, will willingly accept her answer when it comes. Part of it is the widespread demand for the vote. Part of it is the demand for an independent self-earned income, for a personal latch-key, for freedom from unreasonable supervision. And the demands will go even farther, for "civilization is only the multiplication of human demands."

WE do not presume to tell the American girl what her life must or must not be. She herself must tell us, and that after much earnest and painful experimentation. She is trying her best this very minute; this American girl is trying to find herself, is entering the professions, demanding the vote, becoming interested in politics, working in settlements, caring for war orphans, picketing in strikes, fumbling, blundering, dreaming, and working her mightiest to make the world see, and more than that admit, that she's a vital part of it. Good novels have been written about her, and greater ones will come. She is the best dramatical material in American life to-day.

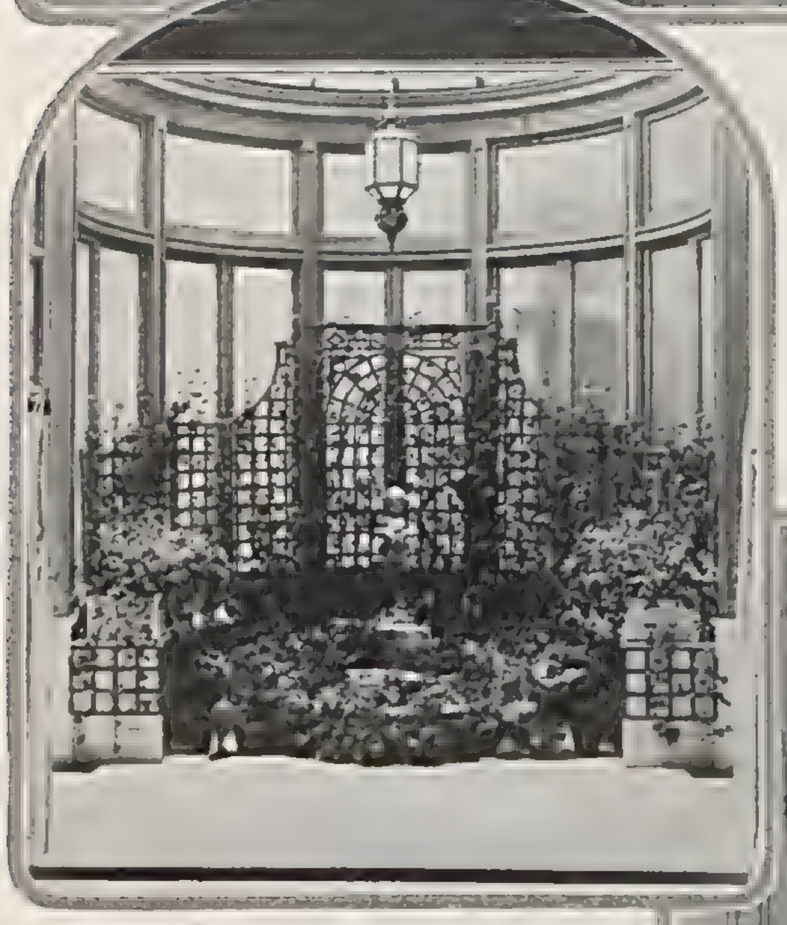


THREE GLIMPSES *of a* NEW YORK RESIDENCE



That formal and distinguished decoration originated by the Adam brothers and widely adopted by the fashionable homes of to-day is the dominant note in Mr. William H. Erhart's residence. The ballroom with its inset plaques of Wedgwood type shows how delicately ornate this decoration may be. A full-length portrait of Mrs. Erhart, by Halmi, hangs against the paneling

(Below) That unusual and interesting decorative tour de force, the oval dining-room, lends itself well to decoration in the Adam style. The paneling and cornice are painted in the typical soft Adam green, touched in with gold. The oval band of dark marble and oval rug of plain color form an excellent solution of the difficult problem presented by the oval floor



Photographs by Tebbs

In the small anteroom between the ballroom and the smoking-room, the semblance of a conservatory is given by a vine-covered trellis which fills a great bow window at one end. In front of the trellis is a fountain banked with flowers, and blossoming plants fill the great boxes at either side



A NOTABLE AMATEUR GARDENER IS HER GRACE, EVELYN, DUCHESS OF WELLINGTON



(*Right*) *An unusual and therefore doubly charming motif in the gardens at "West Green House," is the vista framed in the circle. Wall fruits are grown on the massive brick wall in which the circular opening serves as gateway, and the ivy which covers all England, as it were, trails along the wall coping and covers the stone which faces the circular opening. The trim and low box hedges are such as American gardens knew in Colonial days*



From pale yellow through gold to bronze run the colors in these borders of early chrysanthemums. A spirit of quiet and intimacy pervades the gardens of "West Green House," Winchfield, Hants, which offer indisputable testimony of the skill of their designer. Her Grace, Evelyn, Duchess of Wellington, who is one of the most ardent garden amateurs in England, is the widow of the third Duke of Wellington, brother of the present duke. She married in 1904, the Honorable Frederick Arthur Wellesley, uncle of the Earl of Cowley



A picturesque blending of pleached branches and iron grill work guards the entrance to the cutting garden, wherein are grown the flowers which make the house seem but an annex to the garden. The simplicity and the excellent plan of these gardens make them of special interest to amateurs whose gardens do not require elaborate landscape work



(*Left*) *Now that bowling is no longer the favored pastime of the English aristocracy, the old bowling-greens become the finest of croquet grounds. "West Green House" presents an example (which America might wisely follow) of the way in which English country houses seem to grow from the ground, sheltered beneath the overshading trees about them*



Photographs by G. W. Harting

There is a subtle affinity between this early eighteenth-century glass and our Colonial furniture. This antique American maple table, with its duck feet and scalloped apron, adds much to the luster of the dark blue Bristol glass ranged upon it. The modern tray is decorated with a design taken from old Chelsea ware

It is not the dining-table alone which profits by the return of Bristol ware; the boudoir, also, finds place for its exquisite color. The distinction of line which accompanies this beautiful color is apparent in this old-pink decanter and its tall slender glasses upon the painted Venetian stand

Three shades of green are notable in the Bristol glass; a brilliant apple green, emerald green, and an olive green which is very rare. The wide vase of Colonial design which holds the pussy-willows is of emerald green and its brilliancy offset by old Delft jars is pleasantly echoed in the mirror

Their right to be called the jewels of the antiquary is clear when these pieces of Bristol glass are shown, as all glass should be shown, against the light. This collection gives some idea of the great variety and beauty of shape to be found in this old tableware

FASHION ADOPTS ENGLISH COLORED GLASS

The Table, Which Has Long Glimmered Palely Under the Rule of Silver and Crystal, May Now Glow Like a Raja's Jewel Box; for Bristol Glass Has Returned to Its Honored Place

THE dining-table, that has so long shimmered under the rule of silver and crystal, is beginning to glow like a raja's jewel box with the revival of the love for colored glass.

Lucky is the hostess whose grandmother's Bristol decanters and glasses, candlesticks, finger-bowls, and fruit stands have been preserved unchipped throughout the years, so that she may bring them out to-day to receive the homage of the third generation. For the old glass that was made in England about a hundred years ago is back again in full splendor, and every corner of Great Britain is being pried into by the antiquaries to find what remains of the lovely fragile things.

A RARE COLLECTION OF GLASS

It is amazing that so much of it still exists, for, by all but collectors, it has been stuffed away in cellars and packed into attics, relegated to high shelves in the pantries, and thoroughly neglected for a good many years. The collector who asks for Bristol glass in London to-day is likely to meet with the reply, "Two years ago you might have had all you wanted for sixpence apiece; but to-day, there's a little to be had, and to get what there is you must pay a fashion tax that is higher than any war tax."

The delightful collection of old Bristol glass from which the specimens shown here were taken has just come to New York and is now on sale by Wanamaker. Picked up bit by bit in the little towns of Ireland and England, from public and private collections, this collection has grown into an unusual assemblage of fine pieces in all the varying colors which collectors seek so eagerly, and the gathering of it was a long and arduous task.

HEIRLOOMS OF ENGLAND

With the greatest secrecy and with the utmost thoroughness, the shops of the London dealers in antiques were first visited. Tucked away in quiet back streets are little shops that pass on their treasures to larger shops, and these shops pass them on again to more important places. The thing to do if one would collect Bristol glass is to go back to the source. All this had to be done with the methods which a private detective might employ; for the moment that it is noised abroad that Americans are looking for any particular type of antique, the prices go up; the large dealers clear out the small ones; and, as a consequence, the difficulties of obtaining what one seeks increase tenfold. A diplomatically worded advertisement for old-blue Bristol glass and Jacobite drinking glasses was inserted in one of the collector's journals, and it brought unhoped-for results. Even members of the English nobility brought some of their family heirlooms to dispose of, and country people from the southern and western coasts of England and from the north in Scotland, began writing about the beautiful pieces they had.

These letters suggested to the collectors a hunt through the small country towns south of London, beginning with Bristol and Nailsea, the locality where the Bristol glass was originally made. Strangely enough, so little is known in Bristol itself about the old glass that was made in the environs of the town that the museum there has no publications regarding it. There is a collection in the museum, however, which any connoisseur in this particular kind of glass would certainly want to see.

ASSISTANTS TO THE COLLECTOR

Great assistance in tracing special glasses and rare pieces of Bristol ware was given by an old Irish woman in London.

"Lord love ye," she exclaimed when questioned as to the possibilities of searching out unusual pieces, "all of them know me, these dealers; and if it's glass ye want, there's no one can be getting it for ye like meself."

Nor did she overestimate her powers. It was one of the incidental joys of collecting to listen to her description of the country auctions and of the "cups of tay" that were brought to her by the auctioneers to warm her heart toward them. One of the finest things which this assistant discovered was a set of old green glasses with baluster stems. The ring when they are struck is nearly as deep as the tone of "Big Ben."

Another assistant was a strange creature—half Chinese and half English—who is known by all the glass collectors. She, also, grew interested in this search for the old glass in England, and from the cellar of her triangular shop, she produced some specimens of rare beauty. The results of this extensive search appear in the collection. There are whole sets of brilliant apple green Bristol glass and of the richer emerald green, and there are pieces of the rare olive color; wonderfully brilliant groups are of canary color, of ruby, pink, and sapphire blue; there are pieces to cover the whole scale of yellow which runs from topaz, amber, and "honey color" to brown—colors which seem to have a color value in glass that exists in nothing else. Nothing of its kind could be much lovelier than this collection in its sunlit window-shelves; for it is shown against the light as colored glass should be. And with it are rare pieces of Waterford glass, and a hundred or more Jacobite drinking glasses that are almost priceless.

(*Continued on page 138*)



A blue like intensely deep sapphire is the color of this tall Bristol vase, and its surface has a texture like satin. The table cover of pale lavender edged with red violet enhances the color



Unlike the Bristol glass, which despite its translucence and glass texture, is semi-opaque, the Waterford glass is nearly as clear as crystal, and nothing lovelier has ever been made in glass. This stately Waterford compotier is flanked by fine old crystal decanters with elaborately cut stoppers

NEW LAMPS FOR OLD

So Chant the Designers of Lamps, Reviving the Classic Urn and the Victorian Wreath and Tagging on the Modern Pricemark.

"NEW lamps for old." There was prophecy in those words of the old peddler, chanted through the streets at night, back in the time of Aladdin. Who is there who would not exchange the mediocrities of a generation ago for any one of the countless temptations which abound in the shops of nowadays? There are lamps for every room, lamps for every purse, even lamps for every season of the year. Gone are the fussy and dust-gathering ruffles, the atrocious painted satin shades of the Victorian era, and gone also, are the dazzling ground glass globes of frightful hue, the badly designed standards, and all the dusty, rusty, musty hand-me-downs of other days. In their place one finds cool fresh porcelains, gaily painted tins and woods, with soft light glowing from under shades of crisp lacquered parchment inset with medallions of chintz, old prints, or flowers, or from under exquisite taffetas and chiffons.

A charming little creamy white majolica urn is sketched in the middle of this page. This base is twelve inches high and is hung with slender wreaths in fine bas relief; the price is $12. With this lamp may be used a shade patchworked with bits of frail old laces and embroideries, after the design sketched with the lamp base. At the upper left on this page is a confection in brightest apple green porcelain shaded with lacquered paper primly striped in pink and white, with borders to match the green of the lamp itself. Quaint baskets of flowers in chintz are applied as decoration and the whole shade is softened by a generous coat of varnish. These shades may be had in any colors and with chintz of any desired pattern; the base is 18 inches high and the price of lamp and shade complete is $16.50.

Every one likes the suggestion of the mysterious Far East. This explains the craze for lacquer.

(*Continued on page 140*)

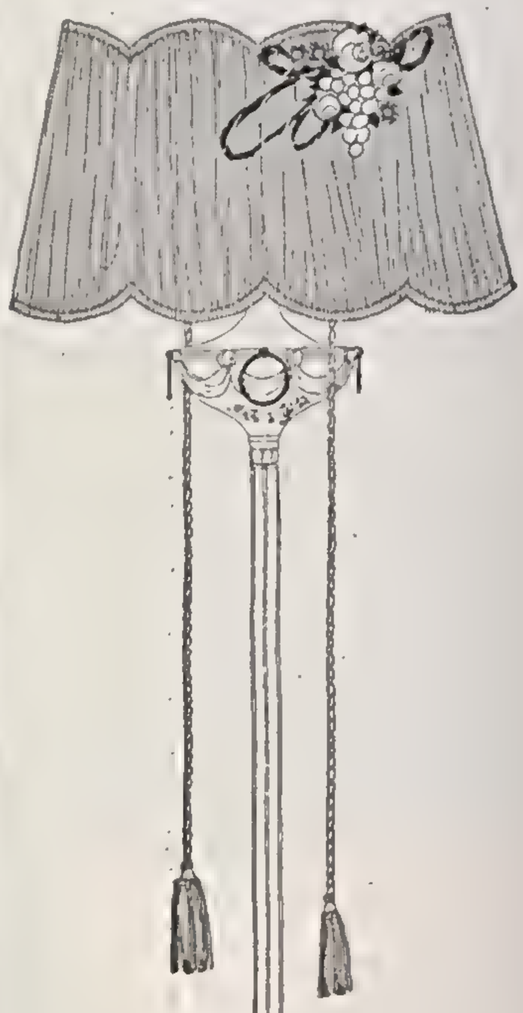


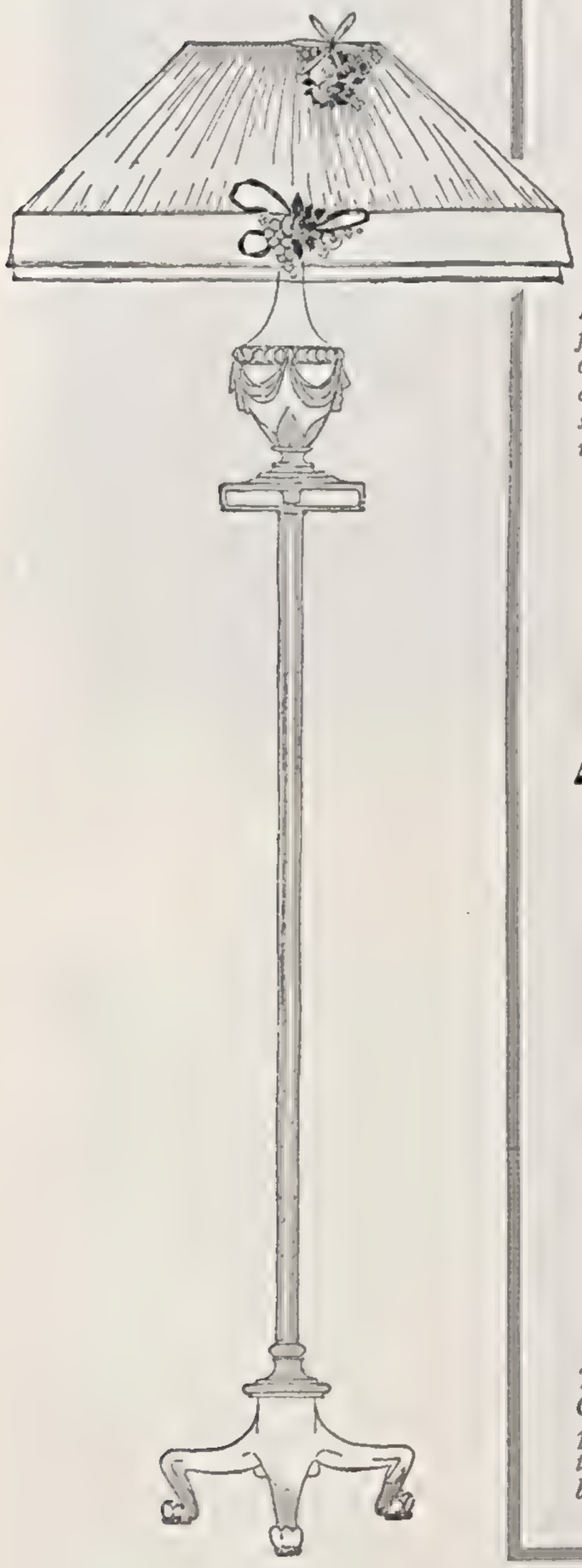
(Below) The urn and the garland which were the mainstay of the Adam brothers inspired this cream white majolica lamp



In these days of the fashion for clear colors, brilliancy of base and shade may almost outshine the light itself; this gaily shaded affair is of apple green porcelain.

The classic urn shape possesses so much grace and dignity of line that its decoration may be of the simplest. The enameled tin flower is a new shade trimming.





Directoire fashions in lamps as in gowns are in the air, and even the salon of Mme. Récamier might welcome this floor lamp, with blue-striped yellow base and yellow chiffon shade



The crackle glaze prized in Chinese porcelains gives pleasing variety of surface to a lamp base; the shade bears a Chinese landscape.

(Right) Painted tin has been put to many uses in recent seasons, and one of the newest ones is the making of lamp-bases; the shade has matching decoration



When the base is simple, such as this of dull bronze, the shade may be made the decorative feature by multicolored flowers of chintz

(Left) Graceful as the urn shape is in itself, it may be enhanced by such decoration as these painted flowers and the lion's head handles of dull gilt



Great is the tassel in decoration. The blue tassels here give just the required note as they hang below the yellow-lined magenta chiffon shade beside a blue-striped yellow standard



Everything a cap can be expected to be, is this Elise Poret beribboned and lacy cap of rose chiffon, Breton lace rosebuds, and—oh, that French unexpectedness!—a strip of leopard skin



(Above) A cloud of rose chiffon inspired the designer to embroider it in Pompadour colors—soft rose, blue, and green. The bodice is just a band of wide rose ribbon, over which droop sleeves of lace, a modernization of old "point de France," and the finishing touch is a girdle of crystal beads



(Above) When Jane Renouardt appeared in Sacha Guitry's "La Veilleur de Nuit," in Paris, she heightened the dramatic interest by wearing this Elise Poret negligée of rose chiffon, dotted with rose mousseline-de-soie roses. The Hackenbrock and Samuels cap is of pastel blue faille ribbon and Mechlin lace



Photographs from Ira L. Hill

THE PARIS DESIGNERS WHISPER SOFT NOTHINGS ABOUT NEGLIGÉES AND CAPS

MODELS FROM MRS. WHITNEY'S SEMI-ANNUAL COLLECTION OF IMPORTED MODELS

(Left) Woman in her hours of ease is uncertain, coy, and hard to please indeed, if she doesn't insist on this Goupy boudoir robe of wheat colored gros de Londres banded with filet and Alençon laces and trimmed with fluted bands of its silk. The underskirt is an affair of wheatcolored chiffon and lace over chiffon



THE FROCKS OF MAUPAS'S COLLECTION ARE POSITIVELY

FLARELESS, COMPARATIVELY FULL, AND SUPERLATIVELY LONG

The Parisienne's life is certainly not lacking in excitement. She never knows when such hectic things as this are going to happen to her—a skirt of purple velvet, slit to show its geranium red satin underskirt, and a geranium satin corsage, fastened with a strip of black velvet and hung with rhinestone pendants

They can't seem to keep velvet away from satin, this season. Another instance of it is this frock of chestnut colored satin and chestnut colored velvet. The bodice believed there was everything in getting a good start, so it began with a band of gold lace, for in Paris almost all that glitters is gold lace







(Above) The bodice and sleeves are of black tulle, and all the rest is black satin, sewed thick with jet. The skirt is draped just a bit—so little that one's attention must be drawn to that puff on the left hip before one sees in it a hint that the mode favors drapery

(Above) It really isn't half as demure as it's sketched, this member of Maupas's collection. True, it is of dark green velours de laine, sedately embroidered in silver; but the skirt gives the whole thing away by being scalloped, stitched in red, and faced with red satin

(Left) This designer's collection included a soft bit of white chiffon embroidered in silver, with a quaint overskirt, longer to be quainter, like a back-to-front apron of rose brocade. If one shouldn't happen to feel in a quaint mood, the girdle could be unfastened and the overskirt left at home

(Right) A vital part of the collection was an arrangement of light blue faille and jet embroidery, further complicated by an unlimited quantity of black tulle. Black tulle capped the faille sleeves, and, as an afterthought, bands of tulle in pale rose shade were drawn across the shoulders



MRS. CASTLE FINDS THAT THOSE WHO DANCE MUST PAY THE FURRIER

THE PARISIENNE LOVES WINTER: IT MEANS A PAQUIN FUR COAT



© Ira L. Hill

(Below) The cold winds will blow, and we shall have snow, and what will the Parisienne do then, poor thing? She will carefully cover almost all her skirt with her new Paquin coat of broadtail, casually fasten its scarf-like top about her with two ornamental buttons, and trust in the superiority of mind over weather to keep her tulle-clad arms and neck warm



(Above) "It's my latest extravagance, and I danced many a step to buy it," sighed Mrs. Vernon Castle; but when she put on the spotless ermine coat and saw herself in the mirror, she knew it was more than worth all those miles of dancing. She did more than dance her way into it; in between fox-trots, so to speak, she sat down and designed it herself. Faibisy made it, and—well, the camera tells of its huge success

(Below) It seems almost too natural to be French, this fashion of putting the waist-line just where it should be, but it is indisputably being done. Paquin even does it to fur coats, and emphasizes it with a close-fitting girdle. It occurs in this coat of chinchilla, striped up and down, usually, and back and forth, sometimes, and collared with black fox



SUCH ARE THE THINGS NEW YORK FINDS AT MRS. RALSTON STUDIO

NOT CONTENT WITH THEIR NEW LENGTH, SKIRTS EXTEND TO TRAINS

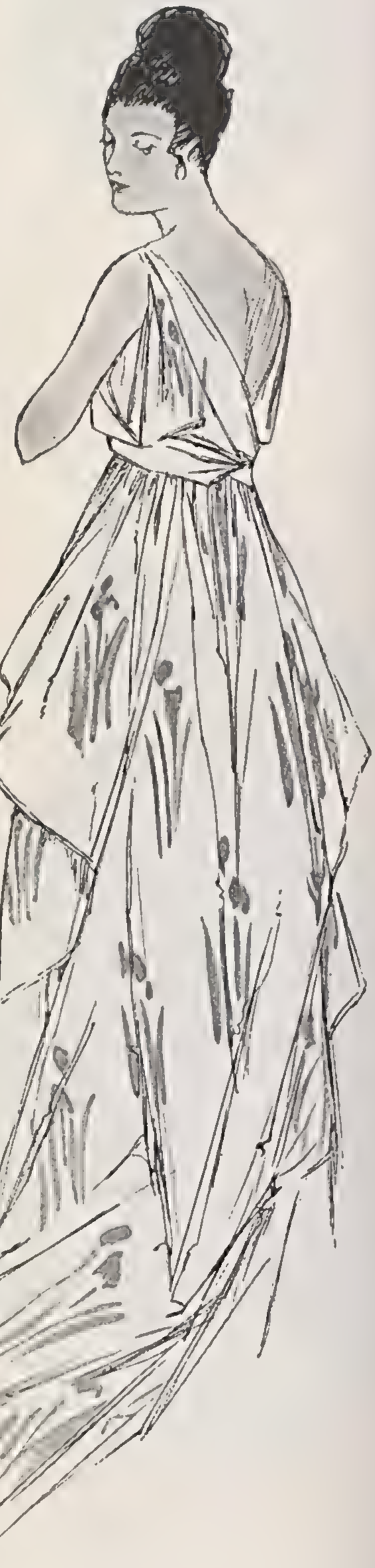




(Above) If a woman can not look charming in a tea-gown, then her case is indeed hopeless and she would best devote her life to a career. It is rather hard to imagine a woman who would be unable to make history in this tea-gown of apricot colored chiffon, bound on all its edges with slim strips of its own material. The little high-waisted bodice is not half so naive in back as its front might lead one to believe; it has all the sophisticated effect of a coat

Gone are the days when all was flare in love and war. Now our skirts are almost long, and our figures are no longer mysteriously shrouded. Consider this evening gown which is made of heavy black satin, brocaded in great silver—well, possibly chrysanthemums. The bodice is of silver cloth, more silver cloth lines the train, and a deep frill of black tulle half-way down the skirt is the only suggestion of a flare in the whole gown

When they do drape the skirts of the new gowns, it is so cleverly done that a slender silhouette is maintained. This gown of orchid colored satin, brocaded in orchids of its own color, manages to keep its clinging lines despite all the ups and downs of its tunic,—that tunic which eventually develops into a pointed train at the back. The underskirt, which shows for but a moment, is of orchid chiffon; the underbodice is of orchid chiffon and white tulle









(Above) To call this a black satin coat would be telling only half the truth. The other half is fur trimming, which may be either of seal or of that turncoat animal, the rabbit, dyed to imitate seal. Since one collar can not be in two places at the same time, this thrifty coat has one up over the ears and another down over the shoulders. The upper one is of satin lined with fur

RABBIT IS THE COMMON CREED OF THESE CHANEL COATS, BUT THEY DIFFER MATERIALLY ABOUT VELVET, SATIN, AND JERSEY

This coat strives to please by an exterior of dark red cotton velvet, which is a new Parisian smartness, and a lining of dark red pongee, also one of the last words in the guide-book of fashion. Nearly all coats show the tracks of the versatile rabbit, and here they are in the shape of a few brown bands and a brown collar as wide almost as a cape

Paris has been maligned. It is not fickle, for neither velvet nor satin can alienate its affections from jersey. this elastic material is even used for boudoir gowns; Here it is a gray coat with the novelty guaranteed by the fashionable narrowness of belt and the trimming of gray rabbit, which appears in a natural color, to convince us that it has one



Prepositions are slippery things to translate into French. Perhaps that was why the milliner gave her a blue bee on, instead of in, her bonnet of king's blue velvet, circled by a band of black velvet with falling ends



(Above) A chestnut-colored ostrich plume makes a slight fuss over the severe line of the upturned brim, but otherwise nothing has tried to interfere with the fashionable scarcity of trimming on this chestnut satin hat



When a brim is so self-effacing as the one on this hat of black satin, something spectacular must be done about it, or over it, and here the milliner achieved high distinction by a smart upward flight of black satin ribbon

HIGH OR LOW, BROAD OR NARROW, EVELYNE VARON CAN TAKE ANY POINT OF VIEW ON THE NEW HATS

(Below) The other side of her face must lead an unsheltered existence when she tips down this beret of dark blue velvet, but perhaps she does it to show how the folds of the beret are subdued by a blue ribbon embroidered in colors



(Below) Above the wide black satin brim rises something that can hardly be called a crown, because it has all the revolutionary droop of the red cap of liberty, but instead of flaunting the tricolor it is made of light blue felt with a black tassel. Hats posed by Florence Walton



She can speak with only one of her eyes, because the ribbon of red velvet, embroidered in cream dots, decided to droop in front of this hat of brown panne velvet; on the principle, perhaps, that turn about is fair play



SMART FASHIONS *for* LIMITED INCOMES

Woman May Change Her Mind till Spring about the Length of Her Winter Suit Coat, but the Three Dimensions of Her Top-coat Are Fixed,—They Are the Highest and Longest and Fullest Ever



The suit coat length may be very much what one will, but the conservative woman will select a medium length, and the "finger length" is very smart. Seal is the fur used to set off this suit; it is even inset in the sleeves

monotone, veiled with Georgette crêpe or Callot chiffon in delicate tan, gray, or brown.

The model illustrated at the left of the bottom of this page has all the required points of a really smart coat. It is of beige velours cloth, belted back and front with a two-inch belt which disappears at the sides under shirred fulness. The deep monk collar, the turned-back cuffs, and the buttons are of the material. The lining is of soft silk in the new prunelle shade, printed in a simple design of dull yellow.

Extremely smart is the coat illustrated at the lower right. This smartness is due partly to the long moyen âge line of the waist section, partly to the very full and plaited skirt section, and partly to the high collar of fur. The cording around the coat is of the material, as are the buttons which run from neck to hem. Glacê suède in Bordeaux color could be used to great advantage for this coat, because this soft material would fall gracefully into plaits. The collar could be of the long-wearing kolinsky or raccoon. A lining of plain silk in the new Elsie blue shade would make with the Bordeaux wool a very smart combination for such a formal wrap as this.

OUR MOST CONSTANT FRIEND, THE SUIT

There is no one length which suit-coats must be to be smart. There are coats to the hip and coats to the hem, and there are practically all lengths between. One tailor remarked, "The high cost of materials, workmanship, and the scarcity of everything most fashionable has a great deal to do with the coat length." From this can be drawn but one conclusion—that the shorter coat will certainly be worn. The suit at the upper left is not too elaborate for general wear



Velvet and Georgette crêpe are combined here with those differences of detail which make a frock smart. By the odd half-velvet, half-crêpe sleeves and by the effect of a long waist this frock is made "different"

and yet is not too severe for a somewhat formal occasion. If made up in velvet or velours de laine in navy blue or brown, it would be very excellent for this double use. The collar, revers, and opening of sleeves are here faced with seal, with the buttons also of seal. The skirt has a narrow belt of the material.

OUR DEAREST FRIEND, THE FROCK

When the coat and suit questions have been answered, the smart woman turns to the pleasant task of selecting her afternoon frock. Each is almost more charming than the other. At the upper right is shown an afternoon frock which in castor velvet or satin with Georgette crêpe in the same shade, or in black velvet with slate gray chiffon, would be extremely attractive. Beaded motifs on waist, skirt, and cuffs give the effect of bead embroidery, and they can be purchased separately at almost any shop. The lines of the frock are straight, as they should be, and the skirt is shirred under a one-inch belt and is open down the front over a Georgette crêpe skirt. It would be individual to line the velvet or satin skirt with a soft printed silk or satin in a contrasting shade, using this same lining as a slip to show through the Georgette crêpe. The sleeves of this frock are very unusual, for the top part is of the material so shaped as to make a decided puff at the wrist, while the under part is a straight piece of Georgette crêpe which matches that in the skirt.

PERHAPS it is because the afternoon dress is lovelier and smarter than ever that the top-coat is so much in evidence, but even aside from this consideration, the uses of a good top-coat are a hundred and one. Wonderful coats they are, straight, long, and full, with a fulness which comes from a hidden source. They are all made of rich materials, usually materials with a moss-like nap, such as domino gloveskin, duvetyn, and chenille cloth. The fabrics are thick and warm but so light in weight that they can not do other than fall in graceful folds.

OUR WARMEST FRIEND, THE TOP-COAT

Some of these coats have large pockets, others have not; and the matter of fur collars and fur trimmings is left to one's own discretion. But rows of stitching in heavy silk or wool seem to be a form of trimming which has come to stay throughout the season. The new colors are all charming; there are several tones of green, and Bordeaux, beige, blue-gray, and tobacco brown are among the smartest colors.

The linings this season are unusually surprising. There are neutral shades in soft printed and plain silks; other linings are brilliant in coloring and sheen. Some of the more elaborate fur coats and evening wraps are lined with the softest lightest chiffon velvet imaginable, usually in one tone. Other linings are of satin in white, gray, or some brighter

Collars have gone up to meet the hat, and a wise woman will take advantage of this fashion to make her serviceable top-coat a thing of warmth as well as smartness. The same plea may likewise be made for these deep pockets

The soft full coat has, fortunately, not been taken from us by the winter dicta of the couturiers. The new models are of soft mossy fabrics, and are usually long in the waist section and very full but straight in the skirt



© Ira L. Hill

Anne Meredith, who is one of the most obvious reasons why "Seven Chances" has a chance on Broadway, makes a charming Lily Trevor, the seventh recipient of a hasty proposal of marriage from the hero, Jimmie Shannon (Frank Craven), upon whose marriage depends his inheritance



Photograph by Ira L. Hill

That New York audiences still love the thrill of the old-time melodrama is proved by the success of "The Silent Witness", a drama of the misunderstood heroine (Emelie Polini as Helen Hastings), the illegitimate son, the trial, the discovery of the father and the happy ending



© 1916 Strauss-Peyton

Since her appearance last spring in the all-star cast of "The Great Pursuit," Jeanne Eagels has been resting; a melodrama entitles one to at least a season's rest; now she is appearing in Chicago in "What's Your Husband Doing?" a title which naturally suggests every sort of interesting complication



Photograph by Moody

Master Reggie Sheffield, as Bobbie, was the busiest person in "The Happy Ending," for, as the good scout, he fairly overworked conducting stray mortals from "Here" around "Hereafter"



Photograph by White

Donald Gallaher as Bud Morgan and Miriam Doyle as Janet Rigsby, his sweetheart, are the two spots of sunshine in the somberness of "The Silent Witness." Gallaher, though hardly older than the seventeen-year-old Bud, whom he impersonates, is a seasoned actor, free from stage conventionalisms, for his first appearance was at an age which is usually immune from stage fright

"Cheating Cheaters" may not be an innocuous form of amusement in real life; but in the stage world, Marjorie Rambeau finds as much entertainment in "doing others before they do you" as ever she did as "Madame X" in the old days of stock playing in the towns of California



Photograph by Sarony

SEEN *on the* STAGE

Utterly Lacking in Critical Discrimination New York Audiences Judge a Play Solely on Its Chance of Success, and Dub It Accordingly a "Knock-out" or a "Flivver"—The "Flivvers" of this Season

By CLAYTON HAMILTON

A THEATRICAL production combines the contributions of many different collaborators; and the pity of it is that a marked deficiency in any feature of the undertaking may cause the entire thing to fail and nullify a notable merit in certain of the other features. Sometimes a good play is ruined by a bad production, sometimes a good production is wasted on a bad play. In either case, the failure of the undertaking puts an end at once to work which in itself may be worthy of a long and lucky life behind the footlights.

For this reason, any artist who labors in and for the theatre must carry in his bosom a heart walled round with triple brass. He must often see his best endeavors turned to nothing by some deficiency upon the part of any of his numerous collaborators. He may have made a very lovely thing,—a thing so lovely that it seems to him predestined to carry joy to thousands of his fellow-beings; and he may be forced to watch this lovely thing being carted to the storehouse, before any one has seen it,—merely because some other person—not himself—has blundered.

"KNOCKOUT" VERSUS "FLIVVER"

The bitterness of this experience is made more bitter by the fact that—in New York, at least—there is scarcely such a thing as critical discrimination. The first-night audience is interested almost solely in determining whether the new piece is going to succeed or fail. If it looks like a popular success, it is called, in the vernacular, a "knock-out"; if it looks like an unpopular failure, it is called, in the vernacular, a "flivver"; and beyond this simple and absolute dichotomy, the criticism of the first-night audience very rarely ventures. If the piece seems likely to run for more than half a year, nothing ill is said of the production; but if the piece seems likely to languish for lack of patronage, nothing good is said of any feature of the undertaking. Recognition for the individual artists, therefore, has become little more than a matter of mere luck. A man is lauded as a good actor if he happens to appear in a "knock-out"; but the same man is dismissed as an indifferent actor if he happens to appear in a "flivver". So it goes with authors, and with scenic artists, and with any of the other numerous collaborators.

It is the duty of the critic, regardless of the general success or failure of any undertaking in the theatre, to recognize merit wherever it is manifest and to give the individual his due. If a good play has failed because of bad acting, it is the duty of the critic to praise the author, and to continue to praise him long after his unlucky play has been withdrawn; and if a bad play has been invested with good scenery, it is the duty of the critic to praise the scenic artist, long after his work has been stored away.

Thus, at the moment of this writing, it is a privilege to praise Mr. Arthur Hopkins, Mr. Robert Edmond Jones, and Mr. Eugen Haile, for their several contributions to the production of one of the poorest plays that we have listened to for many months or many years. It is difficult to understand how Mr. Hopkins could ever have considered "The Happy Ending" worth producing; yet his production of this futile composition shows a clear advance in his already recognized ability as an imaginative stage-director. The scenery designed by Mr. Jones is so lovely and so exquisitely right that it seems a great pity that it should be wasted on an undeserving play; and it seems a greater pity still that a large public should lose an opportunity for listening to the incidental music composed by Mr. Haile.



© Photograph by Arnold Genthe

The rush of business, if one is office nurse to the patient-less but hopeful young doctor in "The Boomerang," does not preclude the possibility of a summer vacation in Maine. Now vacationing is over, and the nurse (Martha Hedman) is again on duty, and Mlle. Garrick, who has been substitute nurse, is returning to France

These three admirable artists labored for a year on their several contributions to a production that was set at naught by the utter inefficiency of the text they had to deal with. Their error was—and Mr. Hopkins is initially to blame—in believing that "The Happy Ending" was worthy of the labor that they gave to its embellishment. Yet, granted this, it must be granted also that their labor was none the less laudable because of its futility.

The text of "The Happy Ending" will be disposed of in due time. The incidental music of Mr. Haile must be dismissed by the present critic with a simple "hail and farewell", because of the unfortunate fact that the writer is acquainted with only the rudiments of the art of musical composition. But, before examining the play itself, it is necessary to note that the scenery designed by Mr. Jones is the finest that has ever yet been shown in any American production.

It is no longer necessary to remind the readers of this magazine that it was Mr. Jones who designed the scenery and costumes for Mr. Granville Barker's production of "The Man Who Married a Dumb Wife", and that it was Mr. Jones again who designed the setting for Mr. Hopkins's ill-fated production of "The Devil's Garden". Last spring, Mr. Jones collaborated with Mr. Josef Urban in designing the mammoth investiture of "Caliban"; and the essential features of the work of the young American artist may be distinguished most clearly in contrast with those of his Austrian confrère. Whereas Mr. Urban thinks essentially in terms of architecture, Mr. Jones thinks essentially in terms of painting. Mr. Urban composes in three dimensions, Mr. Jones in two. In drawing, Mr. Jones favors patterns that are rectilinear, while Mr. Urban favors patterns that contain the Roman curve. In their attitude toward color, the two men may be distinguished even more emphatically. Mr. Urban loves the gorgeous and luxuriant, Mr. Jones the simple and chaste. With Mr. Jones, "a common grayness silvers everything", though he may lift that common grayness into life by drenching it with golden light; but Mr. Urban works the other way, and inundates with undistinguished light a surface splashed with colors that are calculated to take fire beneath searching rays.

Mr. Urban makes magnificent pictures on the stage; but nothing that he has ever shown is quite so exquisitely beautiful as the scenery designed by Mr. Jones for "The Happy Ending". The play opens in a forest that is much more real and true than any other we have ever seen in the theatre, except in the single production by the Washington Square Players of "Aglavaine and Sélysette". Tree-trunks are suggested by tall folds of gray-green draperies. The final set, which depicts a room in a royal palace, is no less notable for simplicity and suggestiveness. The color is dark gray, except for a dash or two of red. Tall steps lead upward to three rectilinear windows which open out on an immensity of sky. The entire picture is almost elementary in its simplicity; yet it is rich and royal, and all the more magnificent because it is not garish.

Such scenery as this deserves to be seen and loved and wondered at by thousands of theatre-goers; and it would be a fine thing if Mr. Hopkins could employ some dramatist without delay to write a real play to fit these settings and keep them before the public eye throughout the season. The storehouse is no place for the art of Mr. Jones.

"THE HAPPY ENDING"

"THE Happy Ending" was written by the Macphersons, who were known already to New York as the authors of a very bad play called "Evidence" and of another play, not so quite so very bad, called "A King of Nowhere". In "The Happy Ending", these inefficient authors attempted to handle the great theme of death; but their treatment of this theme was merely trivial.

Death is a subject of such overwhelming interest to everybody in the world that any discussion of death that is merely vacuous can scarcely be excused. All that the Macphersons had to say upon this subject may be summed up in a sentence:—since life is not worth living, it is more blessed to be dead than it is to be alive. This doctrine, though it has been held for many centuries by several of the Christian sects, is basically blasphemous, since it is founded on the bland assumption that the human race has a right to despise and to contemn the possibilities of life on earth.

Most of the scenes of "The Happy Ending" are set in the region of hereafter, where the dead spend their time in laughter and in play and pity the unlucky living. A heaven such as this would be intolerable to a healthy mind for the simple reason that it affords no useful occupation to the spirit. Imagine sitting around through all eternity with nothing whatsoever to do, in a place where nothing ever happens! But even if the Macphersons chose to herald such a heaven, it was very stupid of them to attempt to set a play there. A place where there is nothing to long for and to toil for imposes an absolute negation

(*Continued on page 142*)

MAKERS OF MUSIC



Arnolde Stephenson is an American singer who has spent most of her life in Paris and has specialized in French songs of the most modern sort. She will this season make her first tour of this country



Photograph by Mishkin

Reinald Werrenrath is rapidly becoming one of the best concert singers in America. His range of interpretation is very wide



Ethel Leginska, pianist, has made a deep impression on American audiences by the sanity as well as the power of her playing. Her mannish clothes she has adopted, she says, simply because she likes them

WHEN the war began it was predicted that America would experience a music famine. With embargoes and blockades by land and sea, argued the pessimists, artists would find difficulty in getting about. The men would be called to the colors; the women would be under suspicion of espionage. And money, the world over, would be so scarce that the concert business would collapse.

Exactly the contrary happened. Many German actors, it is true, joined the colors, but the Berlin theatres continued to play without interruption for month after month. The musicians were hardly drafted at all. The German government, which abundantly appreciates the public service of the arts, made liberal exceptions. In general, the artists who have faced gunpowder have done so because they have insisted on it. Fritz Kreisler took up his command with the Austrian army, and returned to his famous Stradivarius after a few months, slightly injured and honorably discharged. A great many of the French musicians rushed to the front; but the world neither required nor expected that established artists should give up their specialized functions in order to shoot and be shot at.

AMERICA, THE STAGE FOR ARTISTS

However, in the belligerent countries the concert business certainly did collapse, and the artists, many of them facing actual starvation, turned eager eyes toward America. The oceans were open to them. Through Holland or Switzerland ingress and egress were easily obtained. No suspicion of espionage seems to have attached itself to any of their persons. To a surprising extent, belligerent and neutral officialdom have lent their aid in such matters. Mrs. Karl Muck has this summer been living in Germany, under semi-official protection, collecting scores for the Boston orchestra. A distinguished Austrian theatre director has only to request an official safe-conduct from Washington in order to return at any time to Berlin, where the direction of a newly inaugurated theatre waits upon his acceptance. So far as England has been concerned, the only official interference with the arts has been of the ludicrous sort. A new orchestral score by Delius (himself an Englishman by birth, though he publishes in Germany) recently arrived in Boston, bearing on each page the imposing legend: "passed by the censor." The score, by the way, is of an extremely modern sort, and it is not so likely that the censor would have "passed" it if he had known how it would sound. The arts, indeed, have been treated handsomely in the hurly-burly of conflict.

So the artists flocked here in unprecedented numbers. And they found no shortage of money after the first few months of war had passed. What they did find, of course, was competition. There were so many new people trying to force themselves on the public that the greater part of them were necessarily disappointed. In that season America had its pick of European reputations, and made its selection. It is this selection that will dominate the season now about to open.

It would be of little use to "prognosticate" the coming season. A forecast would contain little but the names already known and respected, locally or nationally. Many reputations may be made more brilliant in the next six months, but few, it seems, will be created.

What is more interesting at the present time is the changing locale of American concerts. Until recently the great artists could usually be heard only in the large cities. Because of the high prices charged, and perhaps because of the rudimentary state of musical appreciation in the smaller cities, musicians of established reputation rarely dared venture far from the musical centers. Two successful concerts in Carnegie Hall, New York, were worth more than two dozen unsuccessful ones in Kansas and Nebraska. This condition of affairs bore cruelly upon the smaller cities. Two hundred people, perhaps, were longing to hear Schumann-Heink; but because four hundred were necessary to pay the expenses of her concert the two hundred had to go without. This condition was bad enough in itself, but it was worse because it was self-perpetuating. Musical interest in the smaller cities tended to die by inanition. On the other hand, the great musical centers—New York, Boston, Philidelphia, and Chicago—were overfed with music. Large as the musical public of New York is, it has its limits. The law of supply and demand operates here as well as elsewhere. The public wants just about so much music in a season; it can be persuaded to hear little more.



Photograph by Apeda

Leo Ornstein, though not twenty-one, has a nation-wide reputation as the prize "futurist" pianist of America

Yet season after season concerts come by the hundreds to New York and Boston. Not one in ten pays its expenses—in Boston not one in twenty. A timid little lady mounts the platform and sings "Visi d'arte" to thirty polite listeners, knowing well that at the box office not a single ticket has been sold. This is the ordeal she must endure in order to ger her "metropolitan hearing" and the newspaper notices which may yield one or two comforting words. The money spent on these dreary formalities has been an important factor in keeping good music out of the reach of the smaller cities.

A GREATER SHARE TO SMALL CITIES

So it is pleasant to record that these smaller cities will this season be hearing more good music than ever before. The center of gravity is shifting. Except in opera, it is no longer true that three or four "musical centers" outweigh all the rest of the country put together. It is no longer the hysterical "May Festival" that supplies our "provinces" with all the good music they hear. In addition to the four musical centers already named, there are other secondary ones, notably, Cincinnati, Minneapolis, St. Louis, Seattle, and San Francisco; and in these cities a goodly bit of the best music can be heard each season. But it is the cities of from fifteen to seventy-five thousand population which have chiefly benefited by the recent change. And they have benefited by their own efforts. In each of them there is usually a small group of music-lovers who are willing to underwrite the expenses of a series of concerts, and to write checks for the deficits. These people will deserve an honorable place in the future history of American music. It is they who are breaking the deadlock which has so long held our concert system fast bound to the large cities.

It is because this readjustment is the result of local and diversified enterprise that it is so particularly encouraging. The official managers of American concerts, centered in New York and Boston, have done little to clear the situation. Too often they have sought only to becloud it. They have sought to make small artists seem great, to advertise art by circus methods, to put false values on their wares. One admirable artist, for instance, is advertised in these words:

"The slogan nowadays of the earnest and ambitious aspirant after PUBLICITY and HONORS must be PERSONALITY AND PREPAREDNESS, and this is the device Angelina Smith has unconsciously blazoned upon her BANNER, and the proof

(Continued on page 146)

TEMPORIZING WITH TIME

By Her Dress, a Woman May Acquire the Greatest of Gifts—That of Growing Old Gracefully



The older woman selects her hats for their softness of outline and moderation in size. This turban has soft folds of purple velvet next to the face, and wings add the requisite height. With it is worn a fine mesh veil



Toques and turbans are the first choice of the older woman. Coque feathers trim this black velvet turban; oblong scarf of kolinsky



Nature failing, the hair-dresser provides a softly waved transformation to soften the face. A coiffure shows a pompadour drawn to a knot in the back; by Manuel and Louis. Sable scarf and furs in photographs from H. Jaeckel

ARE there or are there not any more elderly women? Couturiers and modistes unite in declaring the species extinct. Even the shops, metaphorically speaking, raise their eyebrows in surprise at the mere mention of such a creature. "She ceased to exist long ago," they say, "back in the nineties, together with bustle, bombazine, and balloon sleeves."

But Vogue knows better. Every once in a while Vogue receives a letter from an elderly woman. Sometimes the handwriting is quaint and old-fashioned; sometimes it is disconcertingly modern. But the context of the letter is always the same. "Why," it gently wails, "do you not show any clothes for me? You tell my daughter and my granddaughter how to dress. Even my little grandson is not overlooked; but for me you have not one thought."

EXIT THE ELDERLY WOMAN

So Vogue decided to devote a special article (maybe two or three of them) to clothes for the elderly woman. First, Vogue's Paris staff designed the frocks and coats shown on this and on the following page. Then the resources of the New York shops were well tested. "The elderly woman?", one and all of them said, "there is no such person. At least we never see her. We never even think of her."

"But the woman over fifty," Vogue firmly persisted, "what about her?"

"Oh, that is different. Many of our patrons are over fifty, but they wear exactly what younger women wear. Perhaps they are a little more conservative as to colors, and as a rule they choose the simpler styles, but aside from that they wear clothes identical with those of the younger generation. Mrs. X. for instance, comes to shop with her mother and her young daughter. The oldest of the trio tries on a quaint dark blue Georgette crêpe frock of simple lines. All unite in admiring it. Says Mrs. X., 'Mother, that frock is charming. If you don't take it, I shall buy it for Dorothy.' And Dorothy, aged eighteen, enthusiastically concurs."

The selection of clothes of the same kind for grandmother and granddaughter is not so absurd as it would seem, for as a woman advances in years, there is often a reversion to type. The curves of the more vigorous period of life disappear and the slim delicate contour of earlier years is again assumed. The fragility of age, when all is said, is not unlike the fragility of youth, and, in the proper setting, is sometimes as attractive.



A deep collar and even deeper cuffs add length to this coat which is already long of line. It might be black velvet, satin "double," or cloth with gray rabbit



The slender woman may adopt quaintness as the keynote of her wardrobe. A street frock of green velvet is embroidered in gray to match gray rabbit furs

QUAINTNESS AN ASSET OF AGE

The slender woman on the other side of fifty may essay simple gowns with a suggestion of quaintness in their construction in such colors as amethyst, navy blue, taupe, and gray. She may even, if her coloring is good, adopt the fashionable Burgundy. Of course, an older woman never wears a large collar. In fact the treatment of the neck of her frock is an important, if not the most important, point in the costume. As a rule she wears a high collar, though, of course, it need not have any great substance to it. It may be a mere veiling of the neck with lace or chiffon. Very charming effects too may be obtained with the fichu, and whenever practical, real lace should be utilized, for there is something about its soft tone and delicate mesh that is most becoming. Good neck arrangements are suggested in the two sketches at the top and the one at the extreme lower right of page 82.

In contrast to the woman who grows more slender, as she grows older, there

is the woman who becomes heavier with advancing years. This type, however, is not so much in evidence as it was in the days when woman took her exercise in the rocking chair rather than on the golf links and tennis court and when she sought recreation in knitting rather than in dancing. The heavier type of figure is more difficult to dress than the slender one, and the woman possessing it should studiously avoid quaint youthful fashions and should diligently seek dignity of dress. For her are long lines such as pictured in the two illustrations at the top and the one at the extreme lower right of this page. For her are only the very quiet colors and black, and she, like her slender sister, may wear real lace with charm. Rich furs are exceedingly becoming—only she must never depart from the rule of short-haired furs, with which a slighter woman, although she may be no longer young, may at times take liberties. Seal skin and mole will be found to be the most becoming furs, and the contrast between silver hair and the warm tones of sable or kolinsky is particularly lovely. This season, in addition to the new long flat stoles, there are a number of odd little fur capes and pelerines which are very smart for the older women. Several fur pieces of this kind are shown in the photographs which accompany the article.

The older woman's hats should be soft in outline, and never should they be more than moderately large. Toques and turbans are the most becoming, and as a rule they should be high of crown or there should be a suggestion of height in the arrangement of the draperies as in the case of the hat shown in the upper middle of page 83. When something a trifle more formal than the very close small hat is desired, a short brimmed sailor on the order of that shown in the lower middle of this page is a wise selection. As a rule this type of hat is smartest when the brim rolls up at one side to display the coiffure.

The coiffure is another point to which the woman over fifty should give careful attention. Of course, her hair is invariably dressed high, and nothing is prettier than the simple knot pictured at the upper right of page 83. The hair should always be arranged softly around

(*Continued on page 168*)



Unlike Achilles whose vulnerable point was in his heels, woman's is in her neck. Cream tulle fortifies a gown of tête de nègre crêpe and black satin



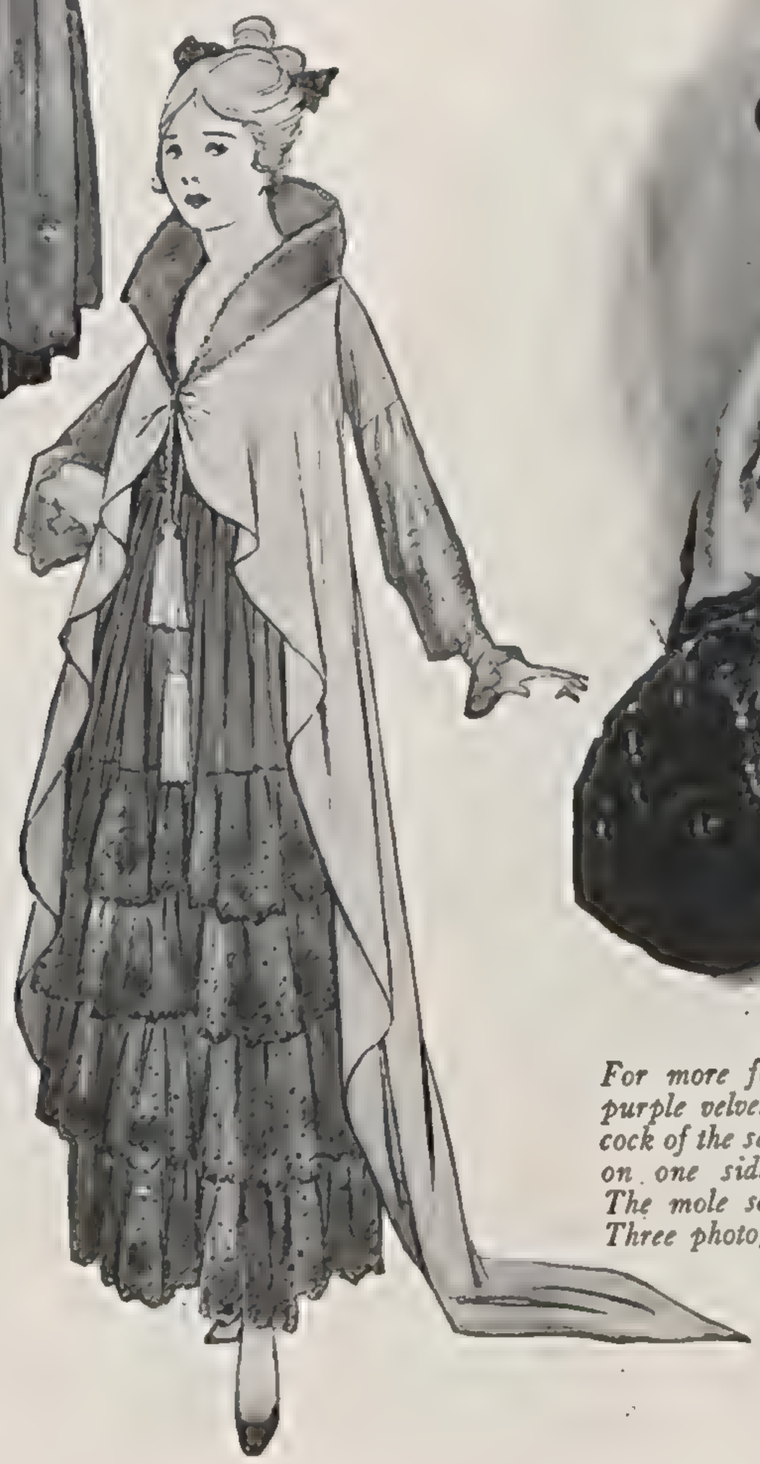
Those who seek after long lines will not overlook the possibilities of the Directoire. A suit of dark green cloth has collar and cuffs of darker green velvet



(Left) The woman who needs length to counterbalance width selects a coat like this of very dark gray satin over a waistcoat of black satin



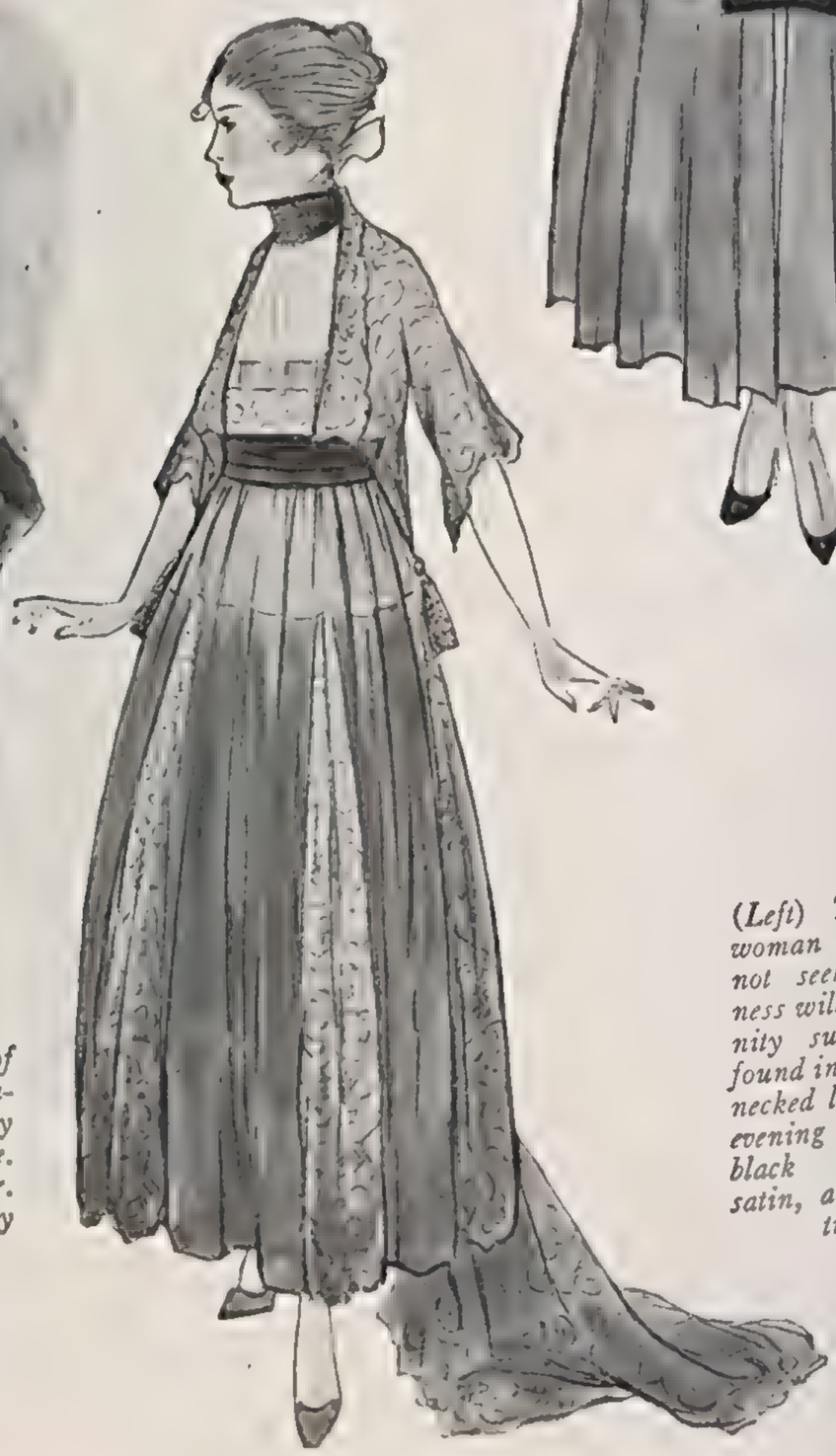
(Right) Whether she chooses velvet, fur, or woolen stuff, it must be short napped. Here a velvet coat is worn with a dark gray cloth skirt



(Right) A tea-gown of black voile-de-soie and Chantilly lace is worn under an overdress of violet velvet and chinchilla tied in front with tasseled cords of tarnished silver



For more formal wear is a toque of purple velvet trimmed with burnt peacock of the same color and rolled slightly on one side to display the coiffure. The mole scarf has an ermine collar. Three photographed hats from Henesey



(Left) The older woman who does not seek quaintness will seek dignity such as is found in this high-necked low-necked evening gown of black chiffon, satin, and Chantilly

The YOUNGER GENERATION



She turned a bored back on all this fashion talk, for it really means nothing in the full life of a woman of four. She wears a coat of old-blue velours, banded with skunk. Her old-blue velours muff is banded with skunk and adorned with old-rose ribbon flowers, and her old-blue velours hat isn't,—that is how she tells them apart

No, gentle reader, she has not left undone those things which she ought to have done; her striped flannel or serge coatee of her dress is meant to be unbuttoned to that degree. The rest of her frock is of plain cloth to match, and the hat from beneath which she gazes hungrily upon the world is of colored felt, tied with gay striped ribbons



MODELS DESIGNED BY HELEN DRYDEN



The melancholy days are come, the saddest of the year —those days when school begins. But clothes do much to alleviate one's suffering, especially a blue serge frock cross-stitched in yellow worsted at its belt and chain-stitched on its pockets and suspenders. The buttons are sewed with yellow thread to the white handkerchief linen guimpe

Though their mothers will have nothing more to do with hoops, little girls are still true to them. This is the correct hoop-rolling costume for this season: a frock of white Chinese crêpe, figured in little yellow flowers with long green stems, and a brief interval of dark green velvet jacket, starting, just the way grown-up jackets do, with a band of rabbit

TO ROUND OUT *the* CORNERS *of the* HOME

To Leave Vacant Some Corners and to Fill Others Properly, That Is the Difficult Problem of the Decorator

The Bright October Days Expose the Worn Spot Here, the Faded Spot There, and the Empty Spots All Over the House

SOME good individual examples of decorative furniture—screens, mirrors, console-tables, chests, and many less usual articles — are being made in New York at the studio of a talented young Hungarian, who works with equal facility on leather, wood, canvas, or parchment. His pieces are often reproductions of old period pieces.

THE WORKS OF AN ARTIST IN DECORATION

His screens show, possibly, the greatest ingenuity of all his work, both in design and in color. They are done on sheepskin in colors marvelously blended; and the fruit, flowers, and birds which are the decorative motifs of most of them are correctly interpreted,—and how often, alas, has an unanatomical bird become a familiar spot of fascinating dislike in an otherwise charming decoration. Illustrated at the bottom of the opposite page is a very lovely dining-room screen made in the manner of an antique screen. The background is a deep olive gold and the fruit, flowers, and birds are in combinations of rich soft colors.

The overdoor panels of this clever artist show a wide variety in design. That at the bottom of this page is an old-fashioned flower group painted on canvas. The whole effect of the painting is of an antique, an effect which this artist is very clever in attaining. The oval painting at the right of the overdoor panel is an excellent example of his success at this. It is framed in dull gold and black.

Gay as a parrot stand should be is this artist's design shown at the lower left on the opposite page. The wood is painted a soft green and decorated in raised lacquer, a fitting background for the gorgeous plumage of a real "Polly."

That radiators may become a decorative feature in a room is illustrated by a radiator stand in the sketch at the upper right on the opposite page. This stand is also the work of this Hungarian artist. It is wood decorated in raised lacquer, in any coloring to harmonize with a room.



(Just above) France has unlimited ideas for everything. Her latest model for a chaise longue is of painted wood and coarsely woven wicker; with striped linen mattress and cushions; $175

(Top of page) The odd decorative pieces from the reign of Victoria have rounded their cycle and come back to fashion. The letter rack is of black papier-maché and mother of pearl; $30 a pair



A drum of tricolor gives a gay French greeting. It is really a waste-paper basket; $20



Of English lineage and a thing of silk and loveliness, is the once humble waste-paper basket; $25

It is made with three decorated sides, and is so arranged as to be open at either end to let the heat out. A sheet of asbestos protects the galvanized flower-box at the top so that one may successfully grow ferns or flowers within it. This lacquer finish suggests many other attractive treatments along similar lines. This particular box is 34 inches high, 14 inches wide, and 46 inches long.

WHAT IS A HOME WITHOUT LACQUER?

The vogue for lacquer, indeed, still seems to be increasing. Another bit of lacquer by this artist is the unusually graceful mirror at the lower left. For raised lacquer, the piece is particularly reasonable. At the upper left on the opposite page is shown a charming lacquer group with an unusually well-proportioned mirror, a good console-table, and a graceful Queen Anne chair, all of lacquer on mahogany. Done in the less usual tones of lacquer, an odd blue tone or a soft deep brown, a group of this sort is excellent for a foyer hall.

The firm that made this group specializes in decorative furniture, lamps, and other accessories. They take especial pride in copying antiques and always use the greatest care in executing such work. At the lower right of the opposite page is a copy of a most unusual Chinese lacquer secretary. The original of this secretary was in cream color, but may be ordered in any other color—black, red, blue, brown, or even white, with raised decoration in Chinese colors. Another copy in lacquer is the nest of tables in the middle of page 87. These come also in walnut-finished mahogany.

The use of wrought-iron seems to be returning with the other quaint mid-Victorianisms, and one constantly sees new and lovely examples of this work. The Italian lamp base illustrated in the middle of the page is hand-wrought in a most delicate design, and is finished in a dull antique gold and soft colors. This stand may serve as base for a light by adding an appropriate Italian torchère,



Lacquer is an excellent choice for the odd mirror. An artist whose work in raised lacquer is unusual makes these mirrors to order; frame 17 by 30 inches; $18



(Middle above) Hand-wrought, with the beauty of art, is this six-foot stand in antique gold and colors, destined to hold a lamp or trailing vines; $150

The overdoor panel (above) is painted in deep soft colors on canvas in the ornate yet inconspicuous flower design of the period of Marie Antoinette; $35



A boudoir takes on the quaint air of the French Louis if on the walls are hung oils such as this flower design framed in dull gold and black; $80

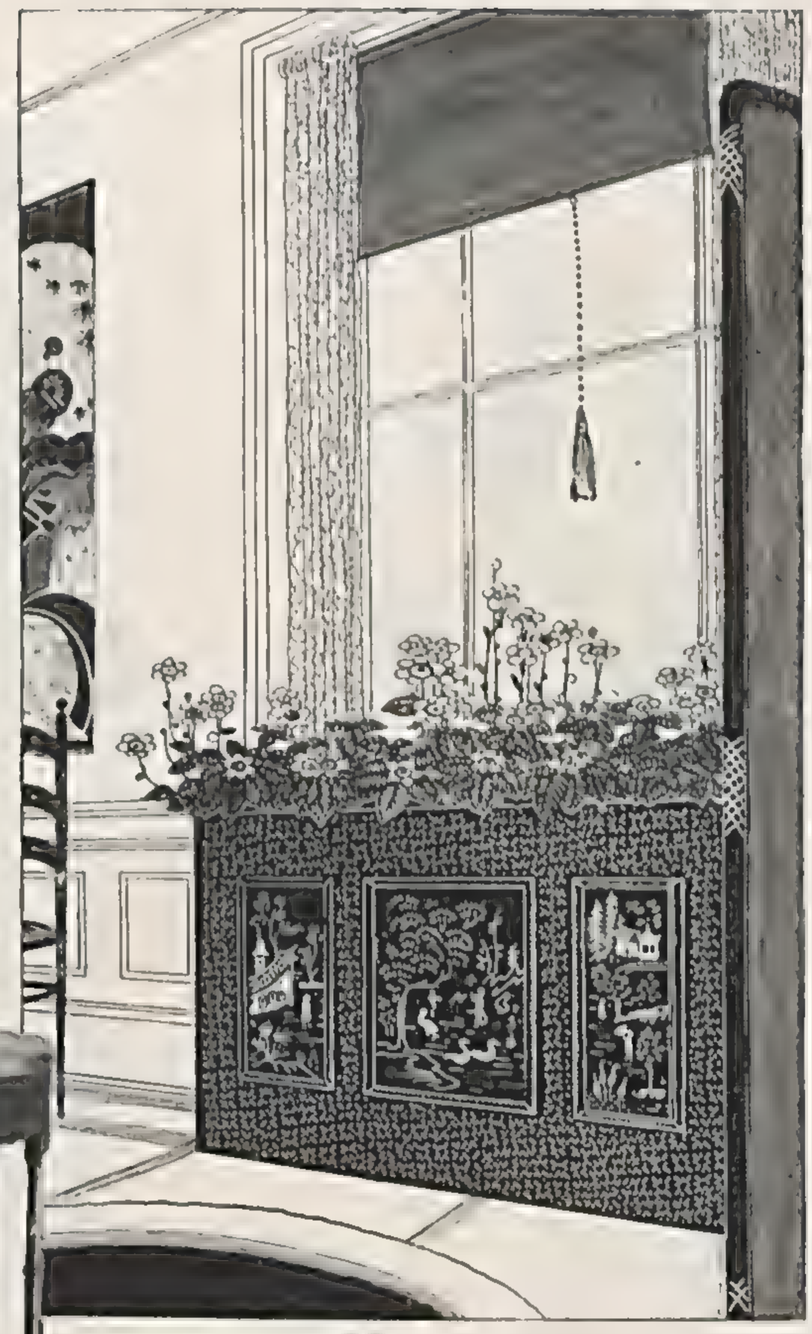


(*Above*) *A group of this sort, long mirror, console-table, and Queen Anne chair, is just the group for a foyer hall; lacquer on mahogany; mirror, $36; table, $90; chair, $60*

(*Right*) *This nest of tables is after a quaint old lacquered set, and smartly new-fashioned; in lacquer, any color, $30; in walnut-finished mahogany; $22.50*



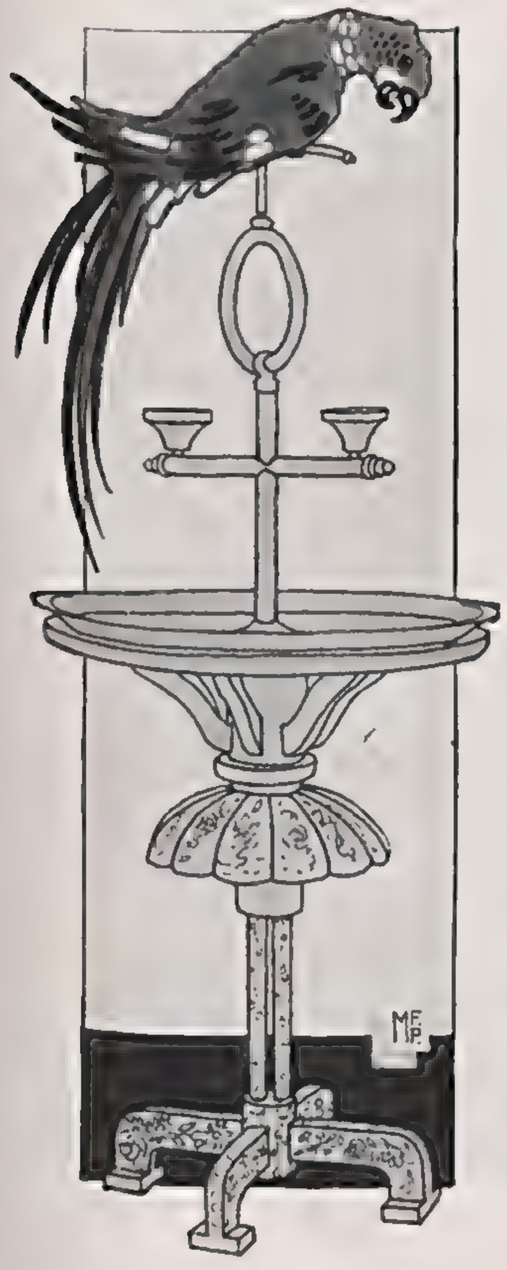
The light that lies for women's eyes is the soft light from under the parchment shade of a painted boudoir lamp, $9; shade, $6



Gone are the days when the dear old radiator of silver, gilt, or bronze, was a blight on the decorator's spirit. This is of wood decorated in raised lacquer, with a box for growing things; $105



or it would serve with equal distinction for a pot of trailing vines. The quaint letter rack at the top of page 86 is made like the old pieces, of black papier-mâché inlaid with mother of pearl, and sold in the Victorian pair. The same instinct to make the most humble thing lovely is shown in the two waste-paper baskets on the opposite page. The one at the left is a drum of tricolor from France; that at the right from England is of gold wire, silk, and wreaths of silk fruit and fir cones.



Should a gay and decorative parrot swing on gay and decorative stand, he would surely know how dull green lacquer set off his gorgeous plumage; $55



A talented young Hungarian in New York is making sheepskin screens such as rival the antiques. This screen has a background of deep olive gold with the decoration in rich soft colors. The screen is 6 feet high, each panel 22 inches wide; $130



A firm that takes especial pride in its copies of antiques has made this copy of an old Chinese lacquer secretary; any color with raised decorations, $325

SEEN *in the* SHOPS



A brown wool velours suit is trimmed with dyed muskrat in those unexpected places that are so smart. The hat is a velvet crown, a felt brim, and a metal bow; suit, $72.50; hat, $12.50



The quiet excellence of its material, its tailoring, and its fur write "good taste" large on this suit of velours cloth, deeply collared, and cuffed with Hudson seal, and belted twice, $60

Note: Addresses of the shops will be furnished on request, or the The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

THE autumn suits, while not radically different in line from those of last autumn or of the past spring, have just enough new features to mark them indubitably of this season. Their skirts alone would distinguish them from the models of the past, and all the new suits agree as to skirts. They are full, indeed sometimes surprisingly so, but it is a deceptive fulness which is somehow made to hang in straight lines, or which is cleverly concealed by vertical trimming. As for the coats, they are just about as one chooses; they may be hip length (although coats of this length are decidedly in the minority); they may be "finger length," which is the name given to the length between hip and knee; they may be three-quarters length; and they may even reach to the end of the skirt.

SURPRISES IN FUR

The suit coats are almost all trimmed with fur, but on the skirts it is conspicuously absent. Fur is no longer content with being merely collar and cuffs, but appears in the most unexpected places; for instance, it is applied in wide patches to simulate pockets, or it forms a deep collar in back only, or, as in the suit illustrated at the upper left of this page, the band of fur, instead of completing the circle of the coat, halts abruptly at either side of the front and ends in two narrow pocket tabs. This suit is of soft wool velours (a fabric which stubbornly holds its own as a material for smart suits), and it is particularly charming in light brown (a shade which just escapes being mustard), trimmed with rows of stitching and with collar, cuffs, and band of muskrat dyed the color of sable. This fur is extremely smart this season, in fact many of the best tailors use it in preference to kolinsky in combination with wool velours or the rough English materials which are so smart for informal tailored suits. This suit may also be had in other shades of velours, and it may be trimmed with Hudson seal, instead of muskrat. In that case, its price is $82.50.

The close fitting little hat sketched with this suit is an unusual combination of felt brim and velvet crown. It is particularly good in black and white, although it may be had in other combinations. The smart scarcity of trimming consists of a gold metal bow and a bit of embroidery.

A suit made on the graceful lines one always connects with the house of Chéruit is sketched just at the left on this page. It is of velours cloth, trimmed with a deep collar of Hudson seal, which may be worn open or closed, Hudson seal cuffs, and a double belt, which confines the fulness. A suit of this sort is notable for its quiet good taste, and its important place in the smart woman's winter wardrobe is due to its quality of material, workmanship, and trimming. It may be had in Burgundy, a soft brown called Java, or a deep green, all three of which are colors that promise to be extremely smart this winter.

THE LONG LINES OF FASHION

The suit sketched at the lower left of this page is made on lines that give length to the figure and employ to advantage the perpendicular mode of the moment. There is but the merest suggestion of a break in these long lines at either side of the front of the coat. The skirt, like the coat, has plaits at the hips which give it the desired fulness and the equally desired lack of flare. It is of wool velours, in either dark brown, deep plum, or dark blue, with collar and cuffs of Hudson seal, and it is a good example of that suit which may do duty for all occasions. It is simple enough to be worn for shopping or walking, and yet, with the addition of a dainty blouse, it is just as appropriate when worn for luncheon or tea. The excellence of its material, tailoring, and fur is out of all proportion to its cost.

RE-ENTER THE BICYCLE

When the suit question has been answered, one may turn to sports clothes, as a relaxation. For a number of seasons, the bicycle has been gradually returning to favor at many of the smartest autumn and winter resorts, such as Bermuda, where one really must use it to get about, Nassau, Florida, and Aiken. From the many demands the shops have had for a smart and practical bicycle skirt, it would seem that the bicycle will be used not

(*Continued on page 160*)



The coat of this Hudson seal-trimmed wool velours suit has smartly long lines, and its skirt agrees with the skirts of all the new suits in being much fuller than it looks; $45



For bicycling is a plaid rough material skirt which may be unbuttoned into a divided skirt. The sweater is of shetland wool, and the cap hat is of velvet; skirt, $29.50; sweater $20.75; hat, $8



A copy of an imported model is this one-piece frock of beige tricot gabardine, with confirmed rumors of Directoire fashions in every line. Frock, $55; velvet hat, $14.50

VOGUE PATTERN SERVICE

The New Suits for Autumn Illustrate the Law of Variability in Their Waist-lines

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:

NEW YORK CITY: 443 Fourth Avenue
BOSTON: 149 Tremont Street (Room 605)
PHILADELPHIA: Empire Building (Room 304) 13th and Walnut Streets
CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
BALTIMORE: The Flower House Studio, Charles and Hamilton Streets
LOS ANGELES, CAL.: Bullock's
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these and the following patterns will be found on pages 106 to 118



Coat No. 13554; skirt No. 13555



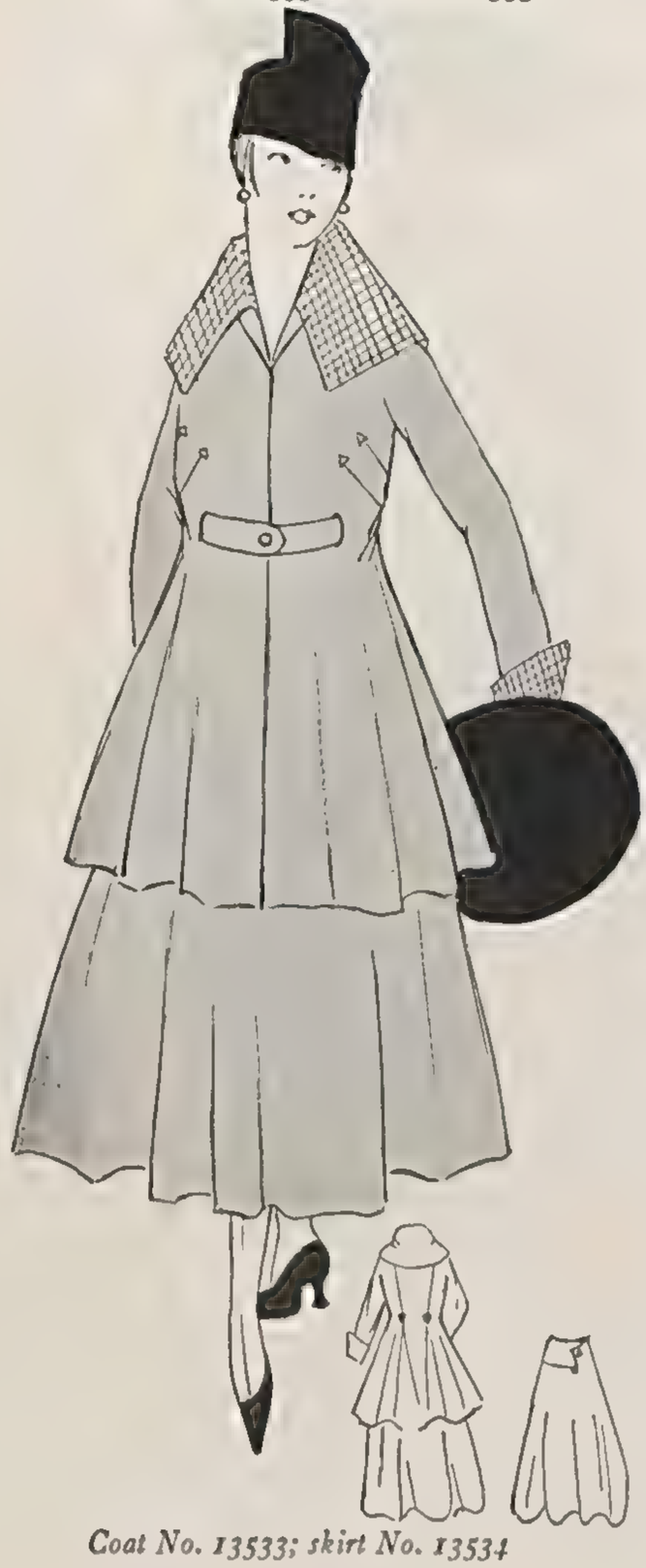
Coat No. 13531; skirt No. 13532



Coat No. 13609; skirt No. 13610



Coat No. 13556; skirt No. 13557



Coat No. 13533; skirt No. 13534



Coat No. 13505; skirt No. 13506



Coat No. 13511; skirt No. 13512



Coat No. 13537; skirt No. 13538



Coat No. 13539; skirt No. 13540



Coat No. 13509; skirt No. 13510

SUITING THE WARDROBE TO THE AUTUMN FASHION

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Coat No. 13551; skirt No. 13552



(Left) Coat No. 13535; skirt No. 13536

(Below) Coat No. 13507; skirt No. 13508

(Below) Coat No. 13319; skirt No. 13320

THE LONG AND THE SHORT OF THE AUTUMN SUIT COAT



Coat No. 13558; skirt No. 13559.



Waist No. 13576; skirt No. 13577



(Right) Waist No. 13564; skirt No. 13565

(Left) Waist No. 13519; skirt No. 13520

FROCKS ONE-PIECE IN EFFECT RECEIVED

HIGH SANCTION AT THE PARIS OPENINGS

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Waist No. 13587; skirt No. 13588



Waist No. 13590; skirt No. 13591



Waist No. 13502; skirt No. 13503



Waist No. 13505; skirt No. 13506



Waist No. 13517; skirt No. 13518

THE WAIST-LINE MAY BE MARKED WITH A BELT, A CORD,

A FRILL, OR NOTHING AT ALL, ACCORDING TO ONE'S VIEWS



Waist No.13316; skirt No.13317



Waist No. 13568; skirt No. 13569

Waist No. 13070; skirt No. 13071

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Waist No. 13270; skirt No. 13271



Frock No. 13553



Waist No. 13239; skirt No. 13240



Waist No. 13515; skirt No. 13516



Waist No. 13566; skirt No. 13567



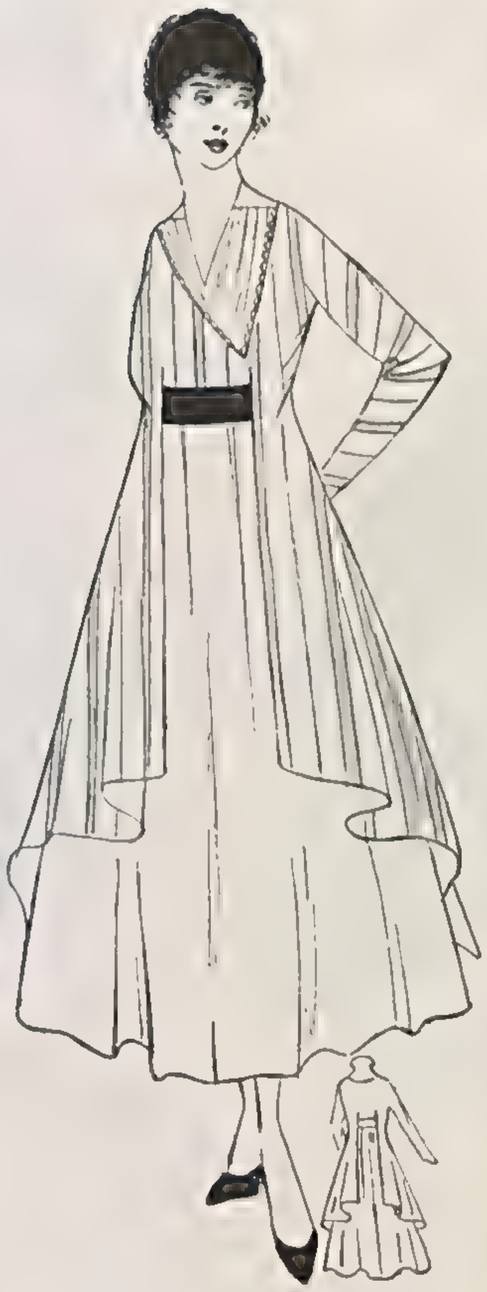
Waist No. 13258; skirt No. 13259



Waist No. 13213; skirt No. 13214



Waist No. 13607; skirt No. 13608



Waist No. 12776; skirt No. 12777



Waist No. 13173; skirt No. 13174



Waist No. 13584; skirt No. 13585

AFTERNOON GOWNS EXTEND FAVOR TO LENGTH-GIVING LINES OR TO LONG-WAISTED BODICES

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Waist No. 13493; skirt No. 13494



Frock No. 13578



Waist No. 13328; skirt No. 13329



Waist No. 13247; skirt No. 13248



Waist No. 13118; skirt No. 13119



Waist No. 12498; skirt No. 12499



Frock No. 13425



Frock No. 13251



Frock No. 13499;

WAYS AND MEANS OF ADDING SMARTNESS TO THE PRACTICAL SERGE STREET FROCK

NOT LESS VARIABLE THAN THE WEATHER-VANE IS THE NEW WAIST-LINE

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Frock No. 13582



Frock No. 13425



Waist No. 13405; skirt No. 13406



Waist No. 13237; skirtNo. 13238

VELVET, CHIFFON, AND SATIN, SEPARATELY OR TOGETHER, ARE THE SUBSTANCE OF THE AFTERNOON FROCK



Waist No. 13503; skirt No. 13504



Coat No. 13523



Waist No. 13501; skirt No. 13502



Frock No. 13513



Coat No. 12018



Waist No. 13497; skirt No. 13498



Waist No. 13603; skirt No. 13604



Waist No. 13326; skirt No. 13327

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Waist No. 13611; skirt No. 13612



Frock No. 13530

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Blouse No. 12880



Blouse No. 13209





Blouse No. 13235

Blouse No. 13579



Blouse No. 13526

Blouse No. 13527

SHALL THE AUTUMN BLOUSE BE HIGH-NECKED OR V-NECKED? THESE BLOUSES DIVIDE THE ANSWER



Blouse No. 13514



Blouse No. 13522





Blouse No. 13521



Blouse No. 13573



Blouse No. 13411



Blouse No. 13455



Blouse No. 13600

BY THE DEPTHS OF THEIR CUFFS, SHALL YE KNOW THE BLOUSES OF THE AUTUMN



Blouse No. 13142

THE SEPARATE SKIRT INSISTS ON POCKETS, NO MATTER WHERE OR HOW



Blouse No. 13491



Blouse No. 13412

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



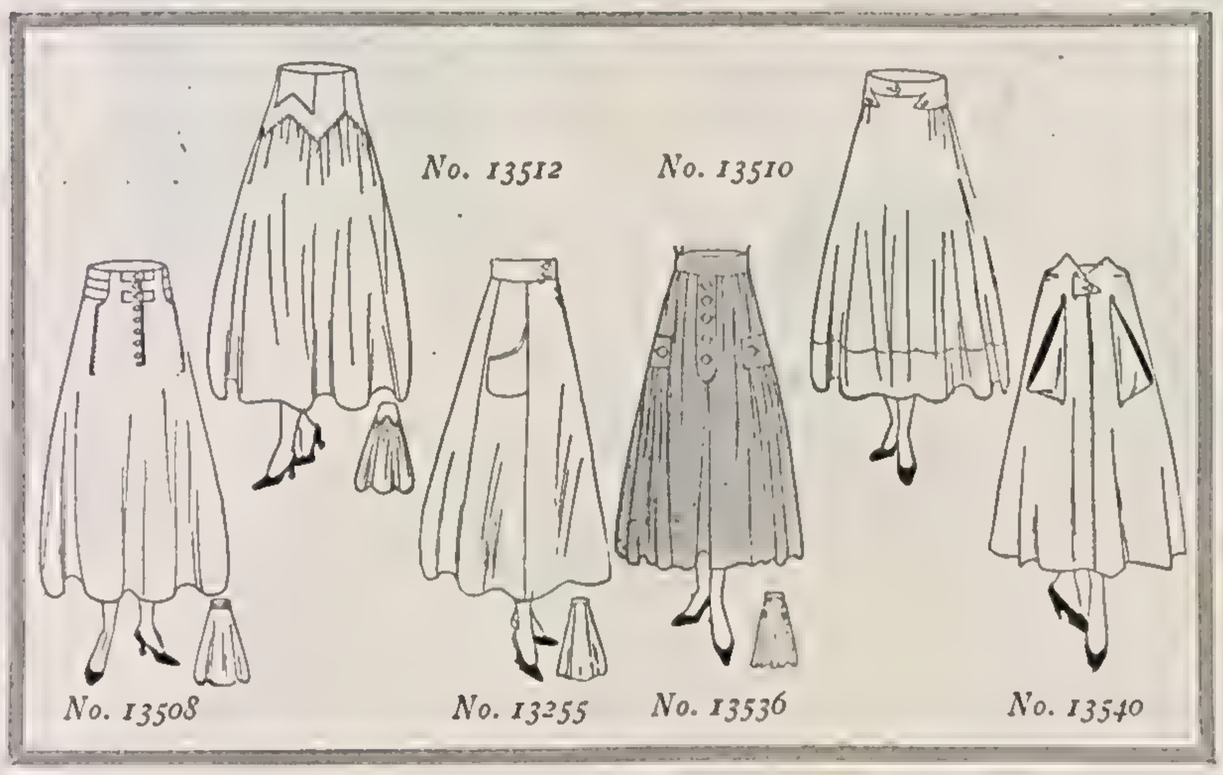
Blouse No. 13586



Blouse No. 13489



Blouse No. 13490





Blouse No. 13492



Waist No. 13548; skirt No. 13549



Wrap No. 13561



Coat No. 13550



WrapNo. 13377



GOWNS AND WRAPS CONTINUE

IN WAYS OF UNABATED FULNESS

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Coat No. 13487



Waist No. 13277; skirt No. 13278



Wrap No. 13347



Coat No. 13299



Waist No. 13161; skirt No. 13162

EVENING GOWNS SHOW FULL SKIRTS, MOVABLE WAIST-LINES, AND MERE APOLOGIES FOR SLEEVES

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Waist No. 13546; skirt No. 13547



Waist No. 13279; skirt No. 13280

Waist No. 13528; skirt No. 13529



Waist No. 13574; skirt No. 13575



Waist No. 13453; skirt No. 13454



Waist No. 13541; skirt No. 13542



Waist No. 13580; skirt No. 13581



Waist No. 13543; skirt No. 13544

THE VARIOUS PHASES OF THE MOST FEMININE OF ALL GARMENTS

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Negligée No. 12701



Negligée No. 13424





Negligée No. 13285



Negligée No. 13149

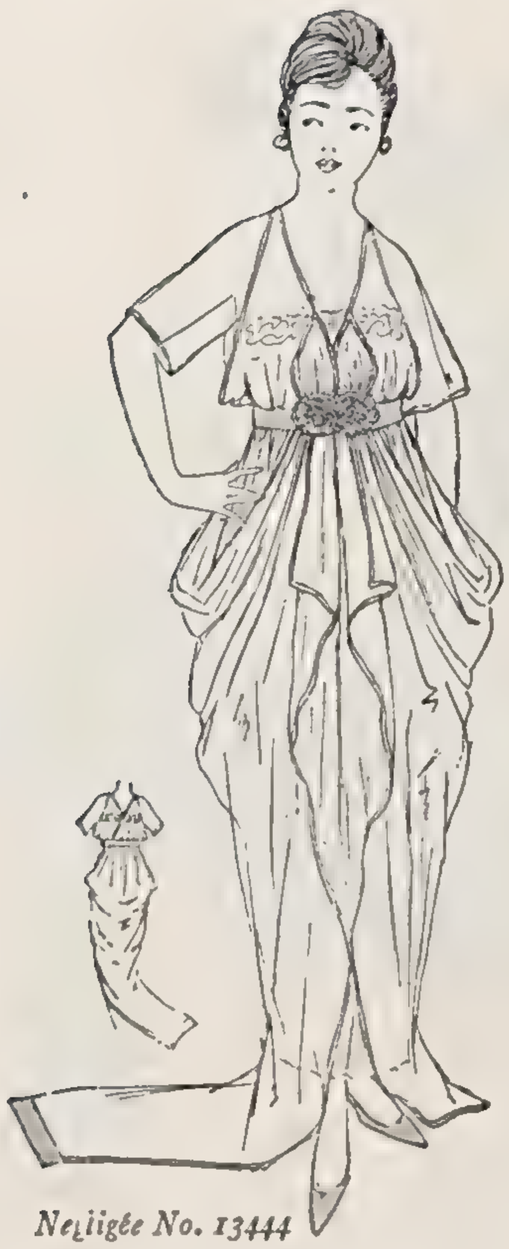


Pajamas No. 13114

Negligée No. 13488



Nightgown No. 13426



Negligée No. 13444



Negligée No. 13388



Negligée No. 13296



Negligée No. 13473



Brassière No. 13167; skirt No. 13168 *Combination No. 13151* *Chemise No. 13066* *Combination No. 13148* *Combination No. 12010* *Combination No. 13395*

FROM THESE FOUNDATIONS OF THE AUTUMN WARDROBE, ONE MAY LEARN THAT BREVITY IS THE SOUL OF LINGERIE

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Nightgown No. 13146



Nightgown No. 13145



Chemise No. 12800

Chemise No. 13272



Boy's Suit No. 13011



Smock No. 13480



Dress No. 13379



Dress No. 13445



Boy's Suit No. 12460

THEY MAY WEAR THESE FROM THE TIME BEFORE

THEY ARE ONE UNTIL AFTER THEY ARE EIGHT

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118



Rompers No. 13273



Layette No. 12536



Smock No. 13075



Dress No. 13076



Dress No. 13470



Apron No. 13467

Smock No. 13073



Coat No. 13486



Coat No. 13438



Dress No. 13463



Dress No. 13434



Dress No. 13469

WHAT THE YOUNGEST WOMEN OF FASHION WILL WEAR IN THE WAY OF AUTUMN FROCKS



Dress No. 13472



Coat No. 13433

Prices and full descriptions of the patterns illustrated on these pages may be found on pages 106 to 118

TOP-COATS FASHIONED FOR PLAY, AND OTHERS FOR THE FORMAL AFFAIRS OF CHILDHOOD



Dress No. 13436



Dress No. 13067



Coat No. 13459



Dress No. 13485



No. 13570



Dress No. 13462

THE ACCEPTED FEATURES OF THE MODE ADAPTED TO THE SCHOOL GIRL'S WARDROBE

FROCKS THAT RANGE ALL THE WAY FROM CHILDISH ELEVEN TO MAIDENLY EIGHTEEN



Waist No. 13286; skirt No. 13287



Waist No. 13264; skirt No. 13265



Waist No. 13456; skirt No. 13457



Waist No. 13475; skirt No. 13476



Frock No. 13448

Full descriptions and prices of the patterns shown on these pages may be found on pages 106 to 118



Suit No. 13482; skirt No. 13483



Waist No. 13451; skirt No. 13452



Frock No. 13408



Frock No. 13464



Frock No. 13243

the soup of the epicure



When smart women buy

They weigh the exchange. They consider values.

And they purchase Franco-American Soups. Not only for their delicate and exclusive French perfection. Not only for their delightful variety and convenience (all ready to serve). But also because in sheer "value received for the money spent" these famous soups stand unique and quite alone.

Select any one of these soups at random—say the Vegetable, thick—and note what *actually goes into it.* Beef from the meatiest, most nutritive portions of the fore quarters; the sweetest hearts of Chantenay carrots; nursling onions; tomatoes that taste of the sun and the dew and the pleasant places of mother-earth; turnips without fleck or flaw; the tenderest leaves of young cabbage; saucy little leeks; crisp celery; barley; peas plucked in early June! All blended and seasoned with true Gallic finesse!

This is the Vegetable Soup, thick. Telephone your grocer for it and let it give its touch of distinction and delight to your dinner this very evening!

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***



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Selections:

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
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Clear Ox Tail	Clam Broth
Consommé	Chicken
Bouillon	Beef
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Mutton Broth	Mulligatawny
Clear Vegetable	Green Turtle, thick (45c)
Vegetable, thick	Clear Green Turtle (60c)

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PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 89 to 104 are given in full below; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 89

COAT NO. 13556; SKIRT NO. 13557.—For the coat in medium size: 6¾ yards of 40-inch material; ¾ of a yard of 3-inch ribbon for collar trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13531; SKIRT NO. 13532.—For the coat in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 3½-inch fur. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 4 yards wide at the hem. For the skirt in medium size: 4⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13609; SKIRT NO. 13610.—For the coat in medium size: 5 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13554; SKIRT NO. 13555.—For the coat in medium size: 4½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13533; SKIRT NO. 13534.—For the coat in medium size: 3¾ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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COAT NO. 13505; SKIRT NO. 13506.—For the coat in medium size: 2 yards of 40-inch material; ½ yard of 36-inch material for collar, for the cuffs and the belt trimming; ½ yard of 40-inch material for cuffs, belt, and vest trimming; ½ yard of 40-inch material for undersleeves; 1⅛ yards of ⅜-inch ribbon for undersleeves; 13 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13511; SKIRT NO. 13512.—For the coat in medium size: 3⅛ yards of 54-inch material; 12 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13537; SKIRT NO. 13538.—For the coat in medium size: 3½ yards of 40-inch material; ½ of a yard of contrasting material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material; 1 yard of contrasting material 36 inches wide for the bands. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13539; SKIRT NO. 13540.—For the coat in medium size: 3 yards of 42-inch material; 3½ yards of fur banding; 1 skin of fur for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅜ yards of 42-inch material; ⅜ of a yard for facing. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13509; SKIRT NO. 13510.—For the coat in medium size: 5 yards of 42-inch material; 15¾ yards of braid. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skir in medium size: 3¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13535; SKIRT NO. 13536.—For the coat in medium size: 3¼ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13551; SKIRT NO. 13552.—For the coat in medium size: 5½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13507; SKIRT NO. 13508.—For the coat in medium size: 2¾ yards of 54-inch material; ¼ of a yard of 36-inch material for top collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13319; SKIRT NO. 13320.—For the coat in medium size: 4⅜ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4 yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13558; SKIRT NO. 13559.—For the coat in medium size, 4 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and measures 3½ yards at the hem. For the skirt in medium size: 4 yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 13576; SKIRT NO. 13577.—For the waist in medium size: 2 yards of 40-inch material for waist; ⅝ of a yard of tulle; 1 yard of contrasting material for collar; 1 yard of 36-inch material for lining; ¾ of a yard of material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 6 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13519; SKIRT NO. 13520.—For the waist in medium size: 1½ yards of 40-inch material; ⅞ of a yard of 36-inch lining; ⅝ of a yard of 40-inch material for girdle; ½ yard of 40-inch material for collar, bias bands, and underarm facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13564; SKIRT NO. 13565.—For the waist in medium size: 1¼ yards of 40-inch material; ½ yard of contrasting material for the collar, cuffs, and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13587; SKIRT NO. 13588.—For the waist in medium size: 1⅝ yards of 40-inch material; 1¼ yards of 40-inch material for collar, cuffs, and girdle; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 1⅝ yards of 40-inch material for upper section; 2¼ yards of 40-inch material for lower section. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13590; SKIRT NO. 13591.—For the waist in medium size: 2⅛ yards of 40-inch material; 1⅜ yards of 36-inch material for waist lining and undersleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 5½ yards of 40-inch material; ⅛ yards of contrasting material for yoke. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13592; SKIRT NO. 13593.—For the coat in medium size: 1⅞ yards of 40-inch material; 1⅝ yards of 42-inch material for waist, collar, and cuffs; 1⅛ yards of 36-inch material for sleeve lining.

(*Continued on page* 108)



An original Mahogany Desk by Thomas Chippendale, which is an exceptionally fine example of the famous cabinet-maker's skill. This piece of furniture is a part of one of the most interesting collections of Antique English Furniture in existence, on sale in our Division of Furniture and Decoration.

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PATTERN DESCRIPTIONS

(*Continued from page 106*)

Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 4 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13595; SKIRT NO. 13596.—For the coat in medium size: 1⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 4¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13517; SKIRT NO. 13518.—For the waist in medium size: 2¼ yards of 40-inch material for underwaist and sleeves; 1¾ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 1⅜ yards of 40-inch material for upper section; 3 yards of 42-inch material for lower section. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 13316; SKIRT NO. 13317.—For the waist in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 4⅜ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13568; SKIRT NO. 13569.—For waist and tunic, medium size: 4 yards of 40-inch material; 2 yards of 36-inch material for underwaist, sleeves, and collar; 1 yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For lower skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13070; SKIRT NO. 13071.—For the waist in medium size: 1⅛ yards of 36-inch material for overblouse; 1 yard of 36-inch material for underwaist; ⅞ of a yard of 36-inch material for sleeves; ⅝ of a yard of 36-inch material for vest and collar; ½ yard of 18-inch tulle for draped fold. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4½ yards of 36-inch material; ¾ of a yard of 36-inch material for foundation yoke. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13270; SKIRT NO. 13271.—For the waist in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist; 1 yard of 36-inch material for lining; 4½ yards of 1-inch trimming; 2 yards of 6-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¾ yards of 36-inch material; 1⅞ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 13553.—For the frock in medium size: 6½ yards of 40-inch material. The skirt is 37 inches long and 3¾ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 13239; SKIRT NO. 13240.—For the waist in medium size: 2 yards of 40-inch material; 1 yard of 40-inch material for girdle and cuffs; ⅜ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13515; SKIRT NO. 13516.—For the waist in medium size: 1⅜ yards of 40-inch material; ¼ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4⅜ yards of 40-inch material; ⅞ of a yard of 40-inch material for bias bands. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13566; SKIRT NO. 13567.—For the waist in medium size: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13258; SKIRT NO. 13259.—For the waist in medium size: 1⅛ yards of 36-inch material for upper part of the waist and sleeves; 1 yard of 36-inch material for the lower part of the waist; ⅞ of a yard of 36-inch material for the waist lining; ¼ of a yard of 36-inch material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3⅛ yards around the lower edge. For the skirt in medium size: 1¼ yards of 36-inch material for upper section of the skirt; 2⅜ yards of 36-inch material for lower section of the skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13213; SKIRT NO. 13214.—For the waist in medium size: 2⅛ yards of 40-inch material; ¾ of a yard of 36-inch material for collar, cuffs, and belt; 5 yards of ½-inch braid; 5 yards of fringe, or ½ yard of material for quilling. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4½ yards wide at the hem. For the skirt in medium size: 5⅛ yards of 40-inch material; 8 yards of ½-inch braid; 6½ yards of fringe or 1 yard of material for quilling. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 13607; SKIRT NO. 13608.—For the waist in medium size: 1¾ yards of 40-inch material for overblouse; 1⅞ yards of 40-inch material for underblouse and sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 1⅜ yards of 40-inch material for the upper part of skirt; 3⅝ yards of 40-inch material for lower part of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 12776; SKIRT NO. 12777.—For the waist in medium size: 3⅞ yards of 42-inch material; 1 yard of 36-inch lining material; ½ yard of tulle; 1½ yards of braid for loops. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13173; SKIRT NO. 13174.—For the waist in medium size: 1¼ yards of 40-inch material for fronts of waist, back yoke, and sleeves; ⅝ of a yard of 40-inch material for back of waist and girdle; ¾ of a yard of 40-inch material for vest, collar, revers, and sleeve inserts; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material; ¼ of a yard of 40-inch material for pocket flaps. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13584; SKIRT NO. 13585.—For the waist in medium size: 2⅝ yards of 36-inch material; ¾ of a yard of 40-inch material for collar, girdle, and trimming bands; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 5 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

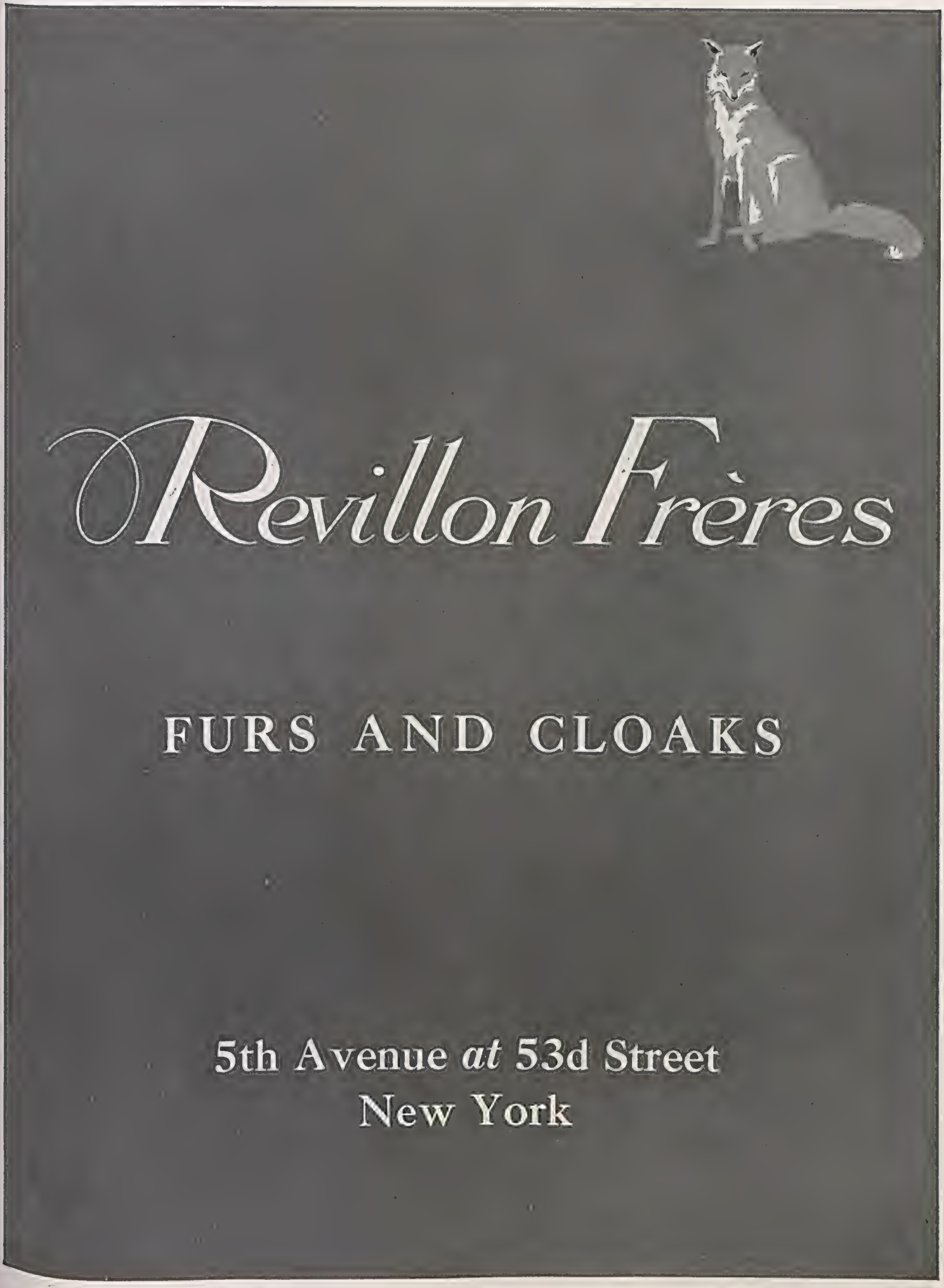
WAIST NO. 13493; SKIRT NO. 13494.—For the waist in medium size: 3¾ yards of 40-inch material; 1¼ yards of 40-inch material for tunic facing; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 13578.—For the frock in medium size: 5¼ yards of 40-inch material; ½ yard of 36-inch material for collar; 1⅝ yards of ribbon for sash; 2¾ yards of trimming; 1 yard of 36-inch lining. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 13328; SKIRT NO. 13329.—For the waist in medium size: 1¾ yards of 40-inch material; 1 yard of 27-inch lining; 1 yard of ¾-inch ribbon; ¼ of a yard of 27-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5½ yards wide at the hem. For the skirt in medium size: 5½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13247; SKIRT NO. 13248.—For the waist in medium size: 2⅝ yards

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NEW YORK

PATTERN DESCRIPTIONS

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of 36-inch material; ⅜ of a yard of contrasting material for collar; 1 yard of 11-inch material for vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 13118; SKIRT NO. 13119.—For the waist in medium size: 2¾ yards of 36-inch material; 2⅞ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 12498; SKIRT NO. 12499.—For the waist in medium size: 2¼ yards of 36-inch material; ½ yard of 36-inch material for tie; ⅜ of a yard for the bias bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

FROCK NO. 13545.—For the frock in medium size: 6⅜ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, $1.

FROCK NO. 13251.—For the frock in medium size: 5½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, $1.

FROCK NO. 13499.—For the waist in medium size; 5⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, $1.

FROCK NO. 13582.—For the frock in medium size: 5⅛ yards of 40-inch material; 3½ yards of 1-inch trimming; ½ yard of chiffon 36 inches wide for the collar; 2 yards of ½-inch ribbon. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure; $1.

FROCK NO. 13425.—The skirt is 37 inches long and 2⅝ yards wide at the hem. For the frock in medium size: 5¼ yards of 36-inch material; ¼ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 13495; SKIRT NO. 13496.—For the waist in medium size: 1 yard of 40-inch material; ¾ of a yard of 40-inch material for sleeves; ⅞ of a yard of 36-inch material for waist lining; ½ yard of 40-inch material for girdle; ⅜ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 13237; SKIRT NO. 13238.—For the waist in medium size: 1¼ yards of 54-inch material; 1 yard of 27-inch material for lining; ⅝ of a yard of 36-inch material for collar, crossed vest, and undercuffs; ¾ of a yard of 36-inch material for trimming pieces, girdle, and top cuff. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2⅜ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 13503; SKIRT NO. 13504.—For the waist in medium size: 2 yards of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 4¼ yards wide at the hem. For the skirt in medium size: 5½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WRAP NO. 13523.—For wrap in medium size: 2⅝ yards of 36-inch material; ¼ of a yard of contrasting material for bottom of sleeves. Sizes, 34 to 40 inches bust measure; 50 cents.

WAIST NO. 13501; SKIRT NO. 13502.—For the waist in medium size: 3¼ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; ⅝ of a yard of 40-inch material for revers and collar; ⅝ of a yard of 44-inch material for frills. Sizes, 34 to 40 inches bust measure; 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 13513.—For the frock in medium size: 6 yards of 40-inch material; ⅝ of a yard of 36-inch material for vest, collar, and belt; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. The skirt is 37 inches long and 3½ yards wide at the hem. Price, $1.

WAIST NO. 13497; SKIRT NO. 13498.—For the waist in medium size: 1¾ yards of 40-inch material; 1⅛ yards of 40-inch material for collar, cuffs, and girdle; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 3¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

COAT NO. 12918.—For the coat in medium size: 5¼ yards of 22-inch material. Sizes, 34 to 40 inches bust measure; 50 cents.

WAIST NO. 13603; SKIRT NO. 13604.—For the waist in medium size: 2⅝ yards of 40-inch material; ⅞ yards of 36-inch material for lining; ¼ of yard of 36-inch material for lower portion of sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13326; SKIRT NO. 13327.—For the waist in medium size: 1¾ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 22-inch material for vest; ¼ of a yard of 27-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13611; SKIRT NO. 13612.—For the waist: 1½ yards of 42-inch material for overblouse; 2½ yards of 42-inch material for underblouses. Sizes, 34 to 40 inches bust measure; 50 cents. The skirt is 37 inches long and 3⅜ yards wide at the hem. For the skirt in medium size; 4¼ yards of 40-inch material; 1¼ yards of 36-inch material for short foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 13530.—For the frock in medium size: 5¾ yards of 40-inch material; ½ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure, 35 to 41 inches hip measure. Price, $1.

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BLOUSE NO. 12880.—For the waist in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13290.—For the waist in medium size: 3⅜ yards of 40-inch material for blouse including frills, collar, and cuffs. Sizes, 34 to 40 inches bust measure; 50 cents.

BLOUSE NO. 13235.—For the waist in medium size: 2⅛ yards of 27-inch material; 1 yard of 36-inch material for lining; ⅞ of a yard of 44-inch material for plain sleeves or 1¾ yards of accordion plaiting for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13579.—For the blouse in medium size: 4 yards of 40-inch material; 1½ yards of 40-inch contrasting material for bias bands; ⅝ of a yard of contrasting material for draped collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13527.—For the blouse in medium size: 3¼ yards of 36-inch material; ¾ of a yard of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13526.—For the blouse in medium size: 2¼ yards of 36-inch material; 1 yard of material for collar, cuffs, and vest section. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13514.—For the blouse in

(*Continued on page* 112)

LOCOMOBILE

CLOSED CARS

The 1917 *advance styles are now on exhibition. The new Coach Work is carried nearer to the ground, resulting in a lower step, greater convenience, and smarter appearance.*

Interiors are by Miss Elsie de Wolfe, the leading authority on decoration, who has selected a wide variety of beautiful fabrics of exclusive pattern and special weave. The effects are accomplished in the simplicity and taste for which this artist is famous.

The production of these luxurious vehicles is restricted in order to devote much time to each car.

Prices $5600. to $6800.

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars



PATTERN DESCRIPTIONS

(*Continued from page 110*)

medium size: 1⅞ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13522.—For the blouse in medium size: ¾ of a yard of 36-inch contrasting material; 2 yards of 45-inch material; ¼ of a yard of material for bias bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 12756.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SLEEVES NO. 13572.—For sleeve at left: 1⅛ yards of 40-inch material. For middle sleeve: 1½ yards of 36-inch material. For third sleeve: 1 yard of 45-inch material; 1 yard of ribbon. The patterns are cut in one size. Price, 50 cents.

SKIRT NO. 13252.—The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 13140.—The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 44-inch striped material or 3½ yards of plain material, 36-inch. Sizes, 24 to 30 inches waist measure, 35 to 41 hip measure. Price, 50 cents.

SKIRT NO. 12934.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4⅜ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 13271.—The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¾ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 12771.—The skirt is 37 inches long and 3⅜ yards wide at the hem. For the skirt in medium size: 4 yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 13521.—For the blouse in medium size: 3 yards of 40-inch material. Sizes 34 to 40 inches bust measure; 50 cents.

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BLOUSE NO. 13573.—For the blouse in medium size: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13411.—For the blouse in medium size: 2⅛ yards of 36-inch material for underwaist; 1½ yards of 36-inch material for overwaist. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13455.—For the blouse in medium size: 2½ yards of 40-inch material; 1⅛ yards of 40-inch material for vest, collar, belt, and sleeve trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13600.—For the blouse in medium size: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13491.—For the blouse in medium size: 2⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13412.—For the blouse in medium size: 1¼ yards of 36-inch material for underwaist; 1 yard of 36-inch material for cuffs; 1⅜ yards of 40-inch material for overwaist; ½ yard of 36-inch material for collar and cording. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13142.—For the waist in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13586.—For the blouse in medium size: 3 yards of 40-inch material; ⅝ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13489.—For the blouse in medium size: 2⅜ yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs, and girdle; ⅞ of a yard of 36-inch lining; 1⅝ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 13490.—For the blouse in medium size: 2¼ yards of 40-inch material; 1⅝ yards of 36-inch lining; 5¼ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 13508.—For the skirt in medium size: 2¾ yards of 54-inch material. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 13512.—For the skirt in medium size: 2½ yards of 54-inch material. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 13255.—For the skirt in medium size: 3 yards of 42-inch material. The skirt is 36 inches long and 2¼ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 13536.—For the skirt: 4¼ yards of 42-inch material. The skirt is 37 inches long, 3½ yards wide at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. 13510.—For the skirt in medium size: 3¾ yards of 40-inch material. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 13540.—For the skirt in medium size: 3⅜ yards of 42-inch material; ⅜ of a yard of contrasting material for pocket facing. The skirt is 37 inches long, 3 yards wide at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 13492.—For the blouse in medium size: 1⅞ yards of 36-inch material; 1⅛ yards of 40-inch material for overwaist, cuffs, and collar; ½ yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

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WAIST NO. 13548; SKIRT NO. 13549.—For the waist in medium size: ¾ of a yard of 42-inch material for right side, ¼ of a yard of 42-inch material for sleeves; ⅝ of 36-inch tulle for left side. Sizes 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 5 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13561.—For the coat in medium size: 4¾ yards of 54-inch material; ⅝ of a yard of contrasting material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 13550.—For the coat in medium size: 5½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure; $1.

COAT NO. 13377.—For the coat in medium size: 4¼ yards of 40-inch material; ½ yard of 36-inch material for collar and cuffs; ½ yard of 36-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, $1.

WRAP NO. 13487.—For the wrap in medium size: 6⅛ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 13277; SKIRT NO. 13278.—For the waist in medium size: ⅛ of a yard of 36-inch material; 1⅛ yards of 27-inch material for two-piece lining; 1¼ yards of 36-inch material for sleeves and yoke; ¼ of a yard of net for the sleeve foundations; ⅝ of a yard of 3-inch lace for shoulder revers. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 6⅞ yards wide at the hem. For the skirt in medium size: 8⅛ yards of material 36 inches wide; 1¼ yards of 27-inch material for short foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 13347.—For the coat in medium size: 6½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure; $1.

COAT NO. 13299.—For the coat in medium size: 5¼ yards of 40-inch material; 6 yards of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 13161; SKIRT NO. 13162.—For the waist in medium size: ⅞ of a yard of 40-inch material; 1⅛ yards of lace 6 inches wide; 2 yards of trimming 1-inch wide; ¾ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¾

(*Continued on page 116*)



PAUL POIRET

THE GREAT MASTER DESIGNER

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A Fascinating New Wonder of Music

ERNEST SCHELLING *the concert pianist in an interview expresses his high appreciation of*

THE DUO-ART PIANOLA



ERNEST SCHELLING *is a pianist of great talent and distinction—a composer of high attainments. He was the pupil of Paderewski, and is one of the closest friends of the great virtuoso.*

When, because of illness, Mr. Paderewski was unable to play at the National Polish Centennial Celebration of the birth of Chopin at Lemberg, he sent Schelling in his stead. Perhaps nothing could indicate more graphically than this incident the truly commanding artistic stature of this eminent American pianist.

"WHEN I first played in public I was but a little more than four years old. The affair was a sort of 'Tableau Vivant' at the Academy of Music in Philadelphia. I was the little Mozart. The Master of Ceremonies, a huge man, wore a long tailed coat with a big pocket in it. When my turn came to play he stowed me in that pocket, strode out upon the stage and taking me from my snug place of concealment put me down at the piano. The audience was immensely tickled and gave me an enthusiastic welcome."

Mr. Schelling smiled reminiscently. I smiled also. When Mr. Schelling rises from his chair, one's first estimate of his height is six feet six; certain it is that since his debut from a coat pocket he has grown to a commanding position in the world.

* * *

"Beginning with that early appearance, my life has been an almost unbroken round of concert tours, with the exception of the years I devoted to composition. But hardly anything in my entire musical experience has held me with a keener interest than my present work in playing for Duo-Art Records. It is fascinating and stimulating to develop an interpretation, realizing the while that it is to be perpetuated —that it is directed not merely to the present generation, but to posterity. One realizes that at last really great pianistic art, the art which rises to the heights, may achieve immortality—a thing impossible before the advent of the highly perfected reproducing piano.

"And how immensely the field of the pianist's influence has been extended! Through the Duo-Art Pianola, the pianist may reach the civilized world—may literally play to everyone, instead of the few thousands or tens of thousands whom he meets within his audiences of the concert halls. A Shakleton or a Peary may still find himself in touch with the pianistic world of the metropolis. It is remarkable and wonderful, isn't it?"

"Just what do you mean, Mr. Schelling, by reaching people through the Duo-Art? Do you feel that you are actually *playing* to them?"

He was silent a moment. "Sincerely," he answered. "I think the Duo-Art reproductions of an artist's carefully prepared record will present that artist at his best. For example, I consider that my interpretation of the 10th Rhapsodie which we heard a few minutes ago upon the Duo-Art was played as well as I would play it in one of my best moods. That makes my position clear, doesn't it?"

"You believe then," I queried, "that the Duo-Art reproductions retain the artist's personality?"

"Oh yes indeed. Particularly in rhythmical peculiarities, in tempi and in individuality of phrasing, the reproduction is startlingly perfect."

"As you listen to one of your own reproduced interpretations, Mr. Schelling, do you have a feeling of satisfaction? As this note and that is struck, as a run is taken or a crescendo built up, do you feel a desire to go to the

piano and emphasize this note, pedal that run differently, throw more force into the crescendo?—or do the details as they unfold, win your nods of approval?"

"My nods of approval, yes. Of course, no artist ever feels entire satisfaction with regard to his own work, whether original or reproduced; if he does, it is time for him to step aside. I endeavor to remove all minor dissatisfactions during the process of editing. When I am working over my records I actually go to the piano and change emphasis of passages, pedaling and so forth. I am really very happy over these finished Duo-Art reproductions.

"Take my records of the Liszt Sonata—a composition which makes the utmost demands upon interpretative art, which calls forth the last resources of expression. Yet in developing my interpretation of this work of such trying proportions the Duo-Art did not fail me. It gave in generous measure. And its reproduction of the work is practically as personal an interpretation as if I myself were at the piano.

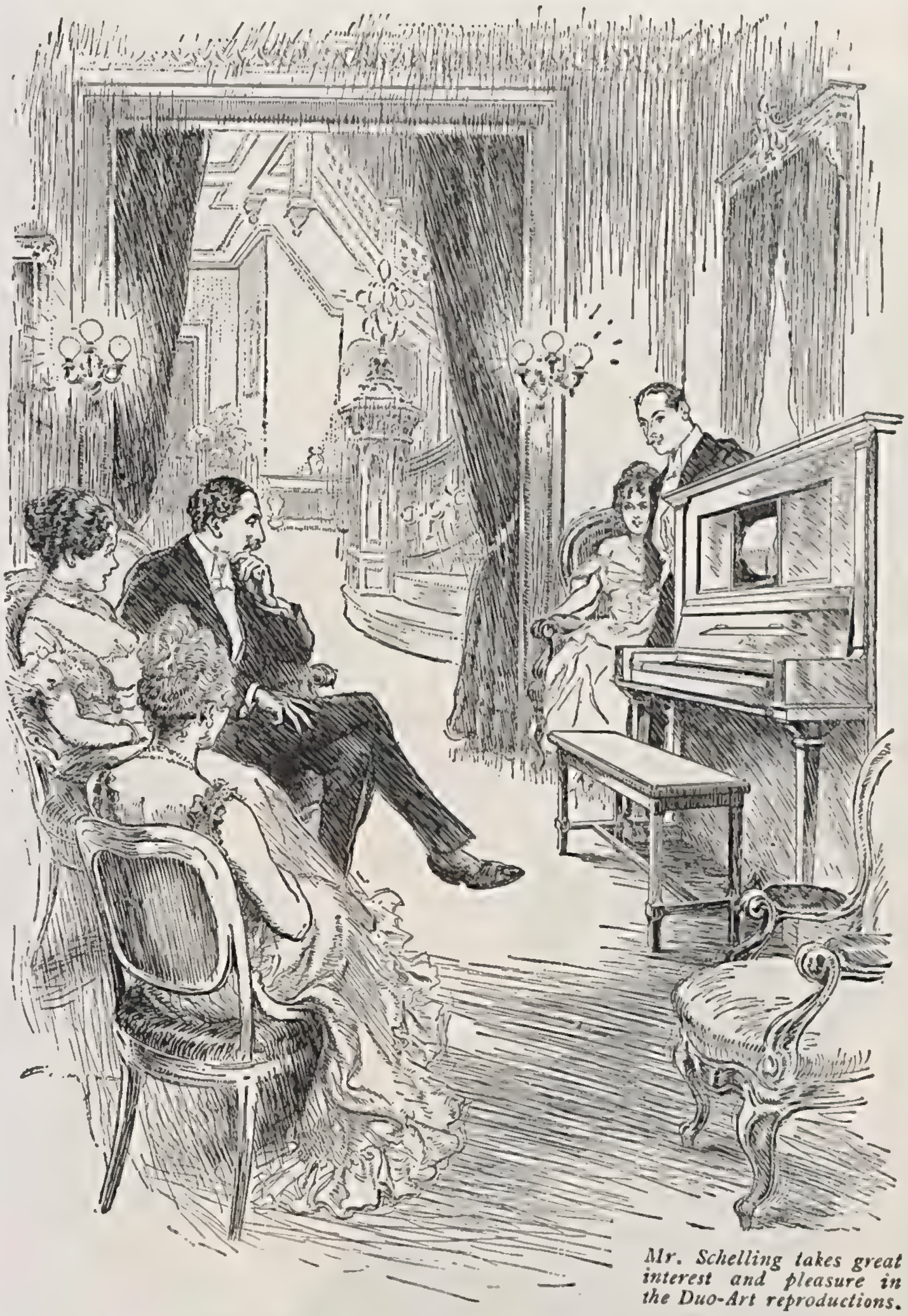
"I am highly enthusiastic about the Duo-Art Pianola. I feel that as soon as the public knows the instrument as we pianists know it, the art of the piano will be made universally available, it will become of interest to the entire public, not merely to a restricted class as now.

"The Duo-Art is a fine piano, a player-piano of extraordinary artistic worth, a wonderful reproducing piano—a composite instrument in fact which provides in the home every phase of pianism."

▽ ▽

Having read this interview in print, I find it a correct report of my statements.

Ernst Schelling



Mr. Schelling takes great interest and pleasure in the Duo-Art reproductions.

THE DUO-ART PIANOLA

TO hear in one's own home the music of the pianoforte, played by the greatest pianists of the day, is a privilege that few have ever enjoyed. But this wonderful privilege may now be yours—through The Duo-Art Pianola. This remarkable new instrument, actuated by the Duo-Art music rolls, which are accurate records of the great artists' playing, reproduces the interpretations by these famous musicians so perfectly that it is like hearing them play in person.

And, too, you may play the Duo-Art yourself when you desire. It is the most perfect model of The Pianola—plays any standard, 88-note music-roll. It is also a perfect pianoforte of the conventional type, a Steinway, Steck, Stroud or famous Weber. Prices from $750. A descriptive booklet and name of our nearest representative sent upon request. *Address Dept. V.101.*

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New York

PATTERN DESCRIPTIONS

(*Continued from page 112*)

yards wide at the hem. For the skirt in medium size: 4½ yards of 40-inch material for overskirt; 2¼ yards of 54-inch material for underskirt; 1½ yards of frilling. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. 13546; SKIRT NO. 13547.—For the waist in medium size: ¾ of a yard of 40-inch material; ½ yard of 42-inch material for yoke, sleeves; ⅞ of a yard of 40-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material for underskirt; 4¾ yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13279; SKIRT NO. 13280.—For the waist in medium size: 1¾ yards of 40-inch material; ¾ of a yard of 36-inch material for waist lining; ¾ of a yard of 54-inch tulle for shoulder trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 6 yards wide at the hem. For the skirt in medium size: 11¼ yards of 40-inch material; 1½ yards of material 36 inches wide for short foundation skirt; 6½ yards of featherbone. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13528; SKIRT NO. 13529.—For the waist in medium size: 2¾ yards of 36-inch material; 1 yard of 36-inch material for waist-lining; 5½ yards of frilling for cape. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 5 yards wide at the hem. For the skirt in medium size: 8 yards of 45-inch material; 12 yards of ribbon for edging ruffles. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 13574; SKIRT NO. 13575.—For the waist in medium size: ⅜ of a yard of 40-inch material for bodice; ⅞ yards of banding; 2⅜ yards of tulle; 1⅛ yards of material for upper part of bodice drapery; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13580; SKIRT NO. 13581.—For the waist in medium size: 2⅛ yards of 40-inch material; 1 yard of lining material; ¼ of a yard of 36-inch material for shoulder straps; ¾ of a yard of tulle for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 13453; SKIRT NO. 13454.—For the waist in medium size: 1 yard of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13541; SKIRT NO. 13542.—For the waist in medium size: 1 yard of 36-inch tulle; 1⅞ yards of 3½-inch lace; ⅜ of a yard of 7-inch lace; 1 yard of 36-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size: 8⅝ yards of 36-inch tulle; 4½ yards of 36-inch material for foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 13543; SKIRT NO. 13544.—For the waist in medium size: 1⅞ yards of 40-inch material; 1½ yards of 6-inch lace; ¼ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material; 5 yards of 32-inch lace. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 100

NEGLIGÉE NO. 12701.—For the negligée in medium size: 5 yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 13424.—For the negligée in medium size: 1½ yards of 44-inch material for overjacket; 2¼ yards of 40-inch material for foundation; 5¾ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 13285.—For the negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅛ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 13149.—For the negligée in medium size: 3⅞ yards of 36-inch material for foundation slip; 3 yards of 1-inch banding; 2⅝ yards of 42-inch material for negligée; 1½ yards of 3½-inch lace for collar; 2⅛ yards of 14-inch lace for lower edge; 1⅜ yards of fur banding. Sizes, 34 to 40 inches bust measure; $1.

PAJAMAS NO. 13114.—For the pajamas in medium size: 5⅛ yards of 36-inch material; 2⅛ yards of 3½-inch ribbon for lower part; 2 yards of 1½-inch ribbon for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 13488.—For the negligée in medium size: 5⅞ yards of 40-inch material; 8¼ yards of fringe. Sizes, 34 to 40 inches bust measure. Price, $1.

NIGHTGOWN NO. 13426.—For the nightgown in medium size: 4½ yards of 36-inch material; 2⅝ yards of 1¼-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 13444.—For the negligée in medium size: 7¾ yards of 42-inch Georgette crepe; 1½ yards of 40-inch satin; 2¾ yards of 40-inch charmeuse; 1 yard of 40-inch chiffon; 1⅛ yards of 7-inch lace. Sizes, 34 to 40 inches bust measure; $1.

NEGLIGEE NO. 13388.—For the negligée in medium size: 3⅜ yards of 40-inch material; 4½ yards of 27-inch material for jacket; 3⅝ yards of 4-inch ribbon for sash; 1 yard of 6-inch ribbon for girdle. Sizes, 34 to 40 inches bust measure; $1.

NEGLIGÉE NO. 13296.—For the negligée in medium size: 6¾ yards of 36-inch material; 1¼ yards of ribbon 2¼ inches wide. Sizes, 34 to 40 inches bust measure. $1.

NEGLIGÉE NO. 13473.—For the negligée in medium size: 3⅛ yards of 40-inch material; 4⅜ yards of 18-inch all-over lace; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure; $1.

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BRASSIÈRE NO. 3167; PETTICOAT NO. 13168.—For the brassière in medium size: ½ yard of 36-inch material; 1½ yards of tape or ribbon 1-inch wide. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The petticoat is 37 inches long and 3 yards wide at the hem. For the petticoat in medium size: 3¼ yards of 36-inch material; 3⅜ yards of plaiting for ruffles. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COMBINATION NO. 13151.—For the combination in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 13066.—For the chemise in medium size: 2¼ yards of 27-inch material; 6 yards of lace edging; 1¼ yards of insertion 3 inches wide for top of chemise; 2 yards of ribbon for the bows and shoulder straps; 1¼ yards of narrow ribbon for the beading. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 13148.—For the combination in medium size: 2¼ yards of 36-inch material; 1 yard of beading; 2 yards of insertion; 4¼ yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 12010.—For the chemise in medium size: 2⅜ yards of 36-inch material; 1¼ yards of ½-inch beading; 2⅛ yards of 1½-inch insertion; 4⅛ yards of ¾-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 13395.—For the combination in medium size: 2 yards of 40-inch material; 6⅛ yards of 1¼-inch insertion; 5⅛ yards of edging; 1⅛ yards of ¾-inch insertion for armholes; ⅞ of a yard of 1-inch beading for belt; 1⅛ yards of ½-inch beading; 1½ yards of wide ribbon; 1¾ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure; 50 cents.

NIGHTGOWN NO. 13146.—For the nightgown in medium size: 3¼ yards of 40-inch material; 1⅛ yards of ribbon 1½ inches wide for shoulders. Sizes, 34 to 40 inches bust measure; 50 cents.

(*Continued on page 118*)



Autumn Display of Belding's Silk Fabrics

Everywhere throughout the country the leading dry goods establishments are displaying these famous Fabrics.

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shipped here on every steamer by their resident Paris buyers, and the notable creations of their own Artist-designers – the entire collection providing the greatest diversity of models and ample latitude for the selection of individually becoming style.

PATTERN DESCRIPTIONS

(*Continued from page 116*)

NIGHTGOWN NO. 13145.—For the nightgown in medium size: 5 yards of 45-inch material; 1¼ yards of insertion; 1¾ yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 12800.—For the chemise in medium size: 2⅛ yards of 36-inch material; 5⅞ yards of lace edging; 1¼ yards of beading. Sizes, 34 to 40 inches bust measure; 50 cents.

CHEMISE NO. 13272.—For the chemise in medium size: 2¼ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; 3½ yards of beading. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 102

ROMPERS NO. 13011.—For the rompers in medium size:: 2⅜ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

SMOCK NO. 13480.—For the smock in medium size: 2½ yards of 36-inch material; ⅝ of a yard of contrasting material for collar and cuffs; ¼ of a yard of 36-inch lining. Sizes, 2, 4, 6 years; 50 cents.

CHILD'S FROCK NO. 13379.—For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 13445.—For the frock in medium size: 2¾ yards of 36-inch material. Sizes, 4, 6, and 8 years; 50 cents.

BOYS' SUIT NO. 12460.—For the suit in medium size: 2 yards of 36-inch material. Sizes, 2, 4, 6, and 8 years; 50 cents.

ROMPERS NO. 13273.—For the rompers in medium size: 1⅜ yards of 36-inch material; 1¼ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

INFANTS' LAYETTE NO. 12536.—For the entire layette: 11 yards of 36-inch material. Price, 50 cents.

SMOCK NO. 13075.—For the smock in medium size: 2½ yards of 36-inch material; 1⅛ yards of 27-inch material for bloomers. Sizes, 2, 4, and 6 years; 50 cents.

CHILD'S FROCK NO. 13076.—For the frock in medium size: 2¼ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and belt. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

SMOCK NO. 13470.—For the smock in medium size: 2⅞ yards of 27-inch material. Sizes, 2, 4, and 6 years; pattern for smocking transfer; 50 cents.

CHILD'S APRON NO. 13467.—For medium size: 1⅝ yards of 36-inch material. Sizes, 2 and 4 years; 50 cents.

CHILD'S SMOCK NO. 13073.—For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs; 1¼ yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

PATTERNS ON PAGE 103

CHILD'S COAT NO. 13486.—For the coat in medium size: 3⅛ yards of 40-inch material. Sizes, 8 and 10 years; 50 cents.

CHILD'S COAT NO. 13438.—For medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4 and 6 years; 50 cents.

CHILD'S FROCK NO. 13463.—for medium size: 2 yards of 36-inch material for underdress; ¾ of a yard of 36-inch material for overwaist. Sizes, 8 and 10 years; 50 cents.

CHILD'S FROCK NO. 13434.—For medium size: 3¼ yards of 42-inch material; ⅜ of a yard of 27-inch material for collar. Sizes, 6, 8 and 10 years; 50 cents.

CHILD'S FROCK NO. 13469.—For the frock in medium size: 1½ yards of 36-inch material for guimpe; 1⅞ yards of 36-inch material for frock; 1¼ yards of 4-inch ribbon. Sizes, 6 and 8 years; 50 cents.

CHILD'S FROCK NO. 13472.—For the frock in medium size: 2¾ yards of 36-inch material; ⅜ yards of 36-inch material for plaiting. Sizes, 4 and 6 years; 50 cents.

CHILD'S COAT NO. 13433.—For the coat in medium size: 1⅞ yards of 54-inch material; ⅜ of a yard of 36-inch material for collar. Sizes, 2, 4 and 6 years; 50 cents.

CHILD'S FROCK NO. 13436.—For the frock in medium size: 2½ yards of 36-inch material; 2¼ yards of 36-inch material for knickerbockers, cuffs, collar, and belt. Sizes, 2 to 12 years. Price, 50 cents.

CHILD'S COAT NO. 13459.—For the coat in medium size: 2⅜ yards of 54-inch material. Sizes, 6, 8 and 10 years; 50 cents.

CHILD'S FROCK NO. 13067.—For the frock in medium size: 3¼ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs. Sizes, 6, 8, 10, and 12 years. Price, 50 cents.

CHILD'S FROCK NO. 13485.—For the frock in medium size: 3½ yards of 36-inch material; ⅝ of a yard of 36-inch material for underwaist; 1 yard of ½-inch ribbon. Sizes, 8 and 10 years; 50 cents.

CHILD'S UNDERWEAR NO. 13570.—For the combination in size 4 years: 1¾ yards of 36-inch material and 4 yards of ¾-inch lace. For the petticoat, 1⅛ yards of 36-inch material; 3 yards of 1¼-inch lace. Sizes, 2, 4, and 6 years. Price, 50 cents for set of patterns.

CHILD'S FROCK NO. 13462.—For the frock in medium size: 3¾ yards of 36-inch material; 2¼ yards of 45-inch material for ruffles; 1⅜ yards of 36-inch material for jacket; 3½ yards of 1½-inch lace for jacket trimming. Sizes, 10 and 12 years; 50 cents.

PATTERNS ON PAGE 104

WAIST NO. 13286; SKIRT NO. 13287.—For the waist in medium size: 1⅜ yards of 42-inch material for overblouse; 2⅛ yards of 36-inch material for guimpe and sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 3½ yards wide at the hem. For the skirt in medium size: 2¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. 13264; SKIRT NO. 13265.—For the waist in medium size: 3⅛ yards of 40-inch material; ⅜ of a yard of 18-inch material for collar. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 3 yards wide at hem. For the skirt in medium size: 3⅛ yards of 36-inch material. Sizes, 16 and 18 years; 24 and 26 inches waist measure; 50 cents.

FROCK NO. 13464.—For the frock in medium size: 5⅞ yards of 36-inch material; ½ yard of 36-inch material for vest; ½ yard of 36-inch material for trimming; ¾ of a yard of 36-inch material for lining. The skirt is 3½ yards wide at the hem. Sizes, 14, 16 and 18 years; 34 and 36 inches bust measure; $1.

WAIST NO. 13456; SKIRT NO. 13457.—For the waist in medium size: 2⅛ yards of 36-inch material; 2¼ yards of 36-inch material for ruffles, girdle, and bow; 1 yard of 27-inch material for lining. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 34 inches long and 2¾ yards wide at the hem. For the skirt in medium size: 3¼ yards of 36-inch material; 5½ yards of 36-inch material for ruffles. Sizes, 16 and 18 years; 24 and 26 inches waist measure; 50 cents.

WAIST NO. 13475; SKIRT NO. 13476.—For the waist in medium size: 1¼ yards of 40-inch material; ⅞ of a yard of 36-inch lining material; ⅝ of a yard of 36-inch material for collar and cuffs; ⅜ of a yard of 1-inch ribbon; ⅞ of a yard of lace for vest. Sizes, 14, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 3½ yards wide at hem. For skirt in medium size: 3⅝ yards of 40-inch material; ⅝ of a yard of 54-inch material for belt and pockets. Sizes, 14, 16 and 18 years; 24 and 26 inches waist measure; 50 cents.

FROCK NO. 13484.—For the frock in medium size: 4¼ yards of 40-inch material. The skirt is 34 inches long and 3½ yards wide at the hem. Sizes, 16 and 18 years; 34 and 36 inches bust measure; $1.

COAT NO. 13482; SKIRT NO. 13483.—For the coat in medium size: 3⅛ yards of 42-inch material. Sizes, 16 and 18 years. Price, 50 cents. For the skirt in medium size: 4¼ yards of 42-inch material. Sizes, 16 and 18 years. Price, 50 cents.

MISSES' FROCK NO. 13408.—For the frock in medium size: 3 yards of 40-inch material; ¾ of a yard of 36-inch material for lining; 1 yard of 40-inch material for undersleeves and bias folds; ⅜ of a yard of 36-inch material for collar. Sizes, 11, 13, 15 years. Price, 50 cents.

FROCK NO. 13243.—For the frock in medium size: 5⅛ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years; 34 and 36 inches bust measure. The skirt is 3¾ yards wide at hem. Price, $1.

WAIST NO. 13451; SKIRT NO. 13452.—For the waist in medium size: 1½ yards of 40-inch material; 1 yard of 36-inch material for sleeves; ½ yard of 27-inch material for collar. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 4 yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 16 and 18 years; 24 and 26 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

The Vogue of Community Plate

THE BARONESS de MEYER is the daughter of the Duke of Caracciolo of Naples, and the Goddaughter of the late King Edward VII. Her dining room is furnished with the Patrician Design in Community Plate.

A FEW DISTINGUISHED PATRONS *of* COMMUNITY PLATE

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BREAKFAST ROOM *of the* BARONESS de MEYER

in her Venetian Palace, the Palazzo Balbi-Valier

When it comes to silverware, even the staunchest American is an aristocrat at heart. Surely no one could resist the charm and distinction of the Patrician design in Community Plate. A chest containing a complete outfit for the table can be bought at prices ranging from $50.00 to $300.00. Or in individual sets; for instance, teaspoons $5.00 the dozen.

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MOTOR NOTES

THE canoe has always been a simile for ease and grace of movement on the water. Little effort is required to propel it, and merely the light backward movement of the paddle will stop its progress or swerve it to one side or the other. The same conditions apply to motor cars; the lighter the car the less is the power required to propel it and the smaller the effort necessary to bring it to a stop. Of course, through mechanical improvements and arrangements which serve to multiply power, even the heaviest and most commodious cars may now be designed so that they can be operated by women; but the fact remains that, given this same engineering design, the lighter the car the more simple becomes its control and operation. On one of the new models of a car already famed for its lightness, more than four hundred pounds have been taken from the weight of the chassis and body. This decrease in weight has resulted in a corresponding reduction in motor size and in the power required to attain and maintain speed, although riding comfort has in no whit been interfered with by these changes in weight and size. The result of this new design is a car that possesses every refinement of the day, but which may be operated by the frailest woman without fatigue and is so responsive that the pressure of the thumb on the brake will bring the vehicle to a stop. In like manner, the effort required to disengage the clutch is scarcely half of that necessary on some of the larger and heavier cars, and the response of the motor to the throttle, as indicated by the speedometer, is almost instantaneous. Naturally, gasoline consumption has been greatly reduced, and as smaller tires may be used on this model, what tire changes become necessary require but little effort as compared with the replacement of rims on cars weighing one and two thousand pounds more.

TURNING DOWN THE HEADLIGHTS

The agitation against dazzling headlights, which has resulted in restrictive ordinances in many municipalities of several states, has served to place many types of dimmers, reflectors, and lenses on the market. As yet, however, but few of the motor car manufacturers have recognized this agitation and the majority of the 1916 cars are still furnished with the plain lenses, which, in order to comply with state laws, must either be replaced or furnished with some type of glare-diffusing accessory. Possibly the negligence of many manufacturers in this respect is due to the lack of uniformity of state and city laws in their definition of what constitutes a glaring headlight. One manufacturer of a well-known and high-priced car has, however, anticipated legislative action. He has, at considerable expense, discarded all of the plain reflectors purchased for his 1917 production, substituting for them a non-glaring headlight that contains a reflector which is constructed on a somewhat new principle. The reflector of this headlight is of the parabolic type, giving the most efficient reflection of rays, but the upper and lower half are constructed of different "focal lengths" so that the bright rays are not directed more than three or four feet above the level of the ground. It is stated that at a distance of four hundred feet a man may be seen distinctly up to the level of his chest, while everything more than three or four feet above the ground is in shadow. In this way the glare will not annoy the occupants of an approaching vehicle.

The modern motor car seldom gives trouble, but equipment for a long tour should provide facilities for making slight replacements in the motor, such as for spark plugs, for frequent oiling and greasing of the parts most used, and, of course, for tire changes. Any one of these roadside operations will necessarily soil the hands, and the usual procedure is to use a small piece of waste and some gasoline in lieu of water, soap, and towel. What is known as a motor car "lavatory" has recently been put on the market, and it should prove a boon to many tourists. It is in the form of a cylindrical package, eleven inches long by three and a half inches in diameter, and it contains a sanitary antiseptic washing fluid and a roll of absorbent paper toweling. The washing liquid is held in a water-proof container, which forms the central core of the cylinder, while the toweling surrounds it in the form of a roll. It is claimed that no water is necessary for rinsing the hands after using the liquid, as it dries rapidly and leaves the flesh in a soft condition. The cylinder containing the liquid and two towels sell for $1, while refillers for the cylinders are sold for 50 cents each, separately.

DINNER BY THE WAYSIDE

The automobile camping and picnic season now lasts almost as long as did the touring season of a few years ago. On automobile trips the bright October and November days are ideal for roadside luncheons, and it is during this time of year that the majority of camping accessories make their appearance. Several of these have recently been introduced, and they furnish means for preparing a complete dinner, served on a substantial table, which may be set up at any convenient spot near the parking space of the automobile. The dinner is cooked on a folding broiler stove, which, when it is extended, accommodates wood of any length and serves as a grate on which four or five pots and pans may be placed. The heat of the fire is controlled by a back draught. When the stove is folded, the parts which may have been blackened by contact with the fire are enclosed so that the outfit may be placed in any portion of the tonneau without danger of soiling other articles. In connection with this grating and stove, a folding oven may be obtained which can be set up against any camp fire and used independently of the stove described. Both the stove and the oven fold in a package measuring only ten by eighteen inches and less than one and one-half inches in thickness. The price is $5 for both stove and oven, or $2.50 for each. A khaki case may be obtained for 75 cents extra.

THE PORTABLE TABLE

Instead of searching for a flat rock on which to serve the luncheon, the motorist may set up a folding table, costing $5, which will easily accommodate four or even six persons. This consists of a folding frame, supported by steel legs, which are driven into the ground to the required height. The top consists of a number of hinged boards, fitting into recesses provided in the frame, and the entire outfit may be folded into a space two feet long by eight inches wide and one and one-half inches thick. The steel legs may be driven into the ground at such a height that the movable cushions from the seats of the car may be used for comfortable dining chairs. A case is furnished with the table.



Resinol Soap

exquisitely pure and cleansing—is really a "beauty treatment" in itself

Resinol Soap merits its place among the finest toilet requisites. The most costly of soaps could not be more delightfully cleansing or purer—indeed few fancy soaps can equal Resinol Soap in perfect freedom from harsh, irritating alkali.

In addition, Resinol Soap contains just enough of that soothing, healing Resinol medication to relieve clogged, irritated pores, reduce the tendency to oiliness and pimples, and give *Nature* the chance she needs to make the complexion clear, fresh and velvety.

Yet, with all this, Resinol Soap costs but twenty-five cents a cake—little enough when compared with what is often charged for other choice soaps, but sufficient to insure the utmost refinement of manufacture, the utmost satisfaction in use.

A week's trial should suffice to make Resinol Soap your favorite.

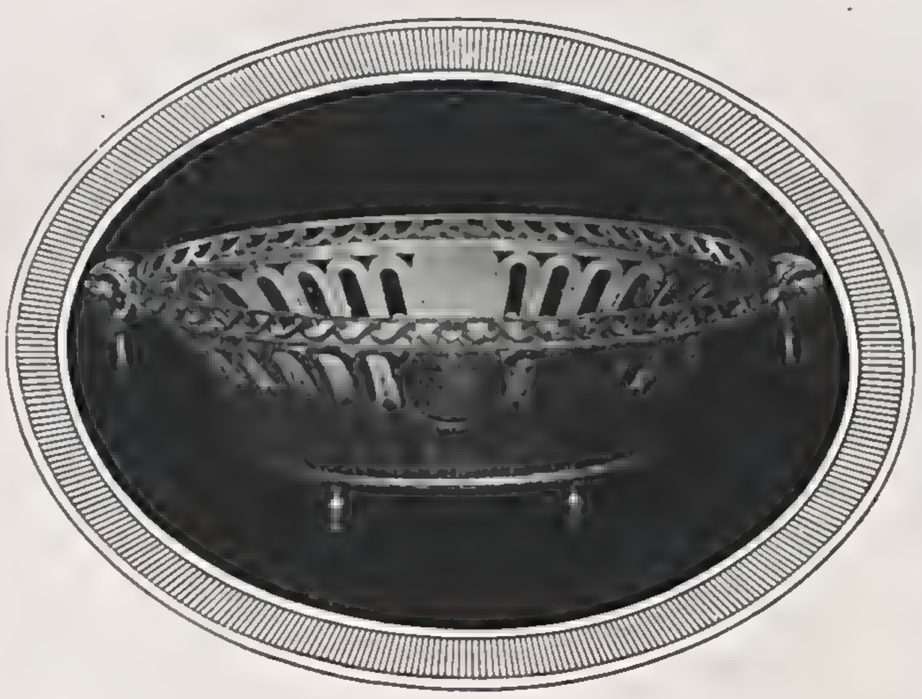
The excellence of Resinol Soap is so widely recognized that to provide it for your guests is an indication that their comfort is being considered in every detail.

Resinol Soap is absolutely free from alkali or artificial coloring, so may be used freely on the most delicate skin. Sold by all druggists and dealers in toilet goods. For a dainty trial-size cake, free, write to Dept. 16K, Resinol, Baltimore, Md.

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OLD ENGLISH SILVER TEA AND COFFEE SERVICES, Centre-pieces, Trays, Coffee Urns and Coffee Pots, Candelabra, Vegetable Dishes, Platters, etc., acquired from important English private collections—sold in the New York and Chicago Galleries at London prices. The House makes Reproductions of rare pieces of Old English Silver and Solid Silver for the table in designs that are exclusive—all London made.

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WHAT THEY READ

MISS Gilbert's brilliant translation of Carducci's verse comes along opportunely almost at the moment when Miss Amy Lowell gives us the best defense of the "new American poetry" which we have yet had. Carducci died nine years ago at the age of seventy-two, and most of the new American poetry has been published since his death, but even in contrast with these new poets, he was not a man of a vanished era. Some of his finest things first appeared in book form only sixteen years ago, and he was by no means an uninterested onlooker at the spectacle of life as it is lived in the new century. Furthermore, he was an innovator as to form, at times an eschewer of rime, and sometimes a praiser of the paganism beloved of the new American poets. Carducci, however, was a great man and a great poet, and as such he was passionately interested not merely in the surface of the human procession and the outside of nature, animate and inanimate, but in causes and ideas, in the hopes, fears, and aspirations of his kind, not merely in tastes, but in morals, and politics, in whatever moved and touched his fellow men. Not one of the new American poets exhibits the broad human interest and passionate aspiration that Carducci exhibits in common with his great singing brethren of nearly all times. Miss Lowell tells us that the new poet sees a world in which he is passionately interested and seeks to reflect it in verse as it appeals to him, to set forth the truth with a dispassionate attitude toward whatever his search for truth may bring him. "He records, he does not moralize. He holds no brief for or against, he merely portrays. In other words, the new poet 'registers', and records the 'registered' impressions." This is an admirable apologia for the new poets, and they may well continue to do these interesting things, certain, when they do them with true art, of finding an appreciative audience. Most of our great poets have practised this form of their art at times, notably Chaucer, Shakespeare, Milton, Walt Whitman, and Matthew Arnold, but all of these have been interested in doing far more. It is doubtful whether any one of them would have attained greatness by sticking to the scheme of the new poets. Fervor, moral passion for an idea, may move even a minor poet to momentary greatness, as one may see in Whittier's astounding short poem called "Ichabod". Not one of the lovely, the exquisite broideries of the new poets approaches the essential greatness, the moving fervor of these few lines by the Quaker whose verse for the most part will be forgotten before the middle of the present century. Is it true, by the way, that an inappreciative friend of Miss Lowell innocently wrote, in acknowledging a gift of her poems, that she really thought them less humorous than Miss Lowell seemed to have intended? That were an unjust criticism, whether in jest or in earnest, for Miss Lowell has written many lovely things, as have others of the new poets, but they really must not ask lovers of poetry to forsake all and follow them.

THE RIME NUOVE OF GIOSUÉ CARDUCCI, translated from the Italian by LAURA FULLERTON GILBERT, will attract the peculiar interest of those who are acquainted with the selected translations from Carducci given to us by another woman nine years ago. The earlier collection represents less in bulk of Carducci's work, but includes selections not only from the "Rime Nuove," but from the "Odi Barbare" and the "Rimi e Ritmi". The present translator, although realizing the power and beauty of these other divisions of Carducci's verse, felt that their classic meters could not fitly be reproduced in English. What she has done with the "Rime Nuove" is to reproduce as nearly as may be in stanzas of like measure with the original, a closely literal translation of the poet's thought and phrase. In choosing this treatment she has sacrificed the opportunity of giving her translations the air of original English verse, but she has been so faithful to the Italian of Carducci that no lover of poetry can fail to feel in these translated verses the essential greatness of the poet. This little volume, indeed, with its highly intelligent, brief, prefatory discussion of the poet's life and work, gives us a precious collection of singularly noble and sometimes genuinely melodious poetry. Not a line of it could be spared. (Boston: Richard G. Badger; $1.25 net.)

THE FICTION HARVEST

THE HUMAN BOY AND THE WAR, by EDEN PHILLPOTTS, will take the author's admirers by surprise for it shows a side of the novelist that one would hardly have suspected. After Mr. Phillpotts first deserted his old hunting grounds in Dartmoor, he attempted two or three stories in unfamiliar fields and clearly failed to live up to his reputation. Then he found a new and seemingly well-studied region and gave us his virile novels of the potteries and the slateries. Now he undertakes, and with rather distinguished success, a volume of short stories dealing with school boys and the effect of the great war upon their minds, imaginations, and temperaments. Each story is told as if by a boy himself, in simple words, with not too much slang, and a good deal of natural naïveté. The result is a volume of highly distinctive character, of stories equally interesting to older men and to boys. (New York: The Macmillan Company; $1.25 net.)

(*Continued on page 124*)



These Paris pumps my lady feels
Attain a new perfection
She wears them now with Cat's Paw Heels
And always has protection

CAT'S PAW
CUSHION
RUBBER HEELS

Simply delightful is the feeling of security given by the Foster Friction Plug when these heels are attached to the slenderest, most dainty French heel. They add to the appearance because of the very assurance a person has of surefootedness—and there are no holes in the heel to fill up with mud and dirt.

50c—black, white or tan. For Men, Women and Children.

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Originators and Patentees of the Foster Friction Plug which prevents slipping.

FOSTER TRED-AIR HEEL CUSHIONS

Wear these "cushions of air" inside your shoes. They protect the stocking from nails — improve the fit of the shoe and add a trifle to your height. If your dealer cannot supply you send us his name, 25c and the size of your shoe, and we will send you a pair prepaid.



This new Wool Veil is made in twelve color combinations—wool of gray, purple, brown, tan, white or taupe on black; wool of gray on navy blue and in solid purple, navy blue, taupe, gray or black.

May we send you a sample of this New Wool Veil?

JUST to let you see this veil which is draped over the hat as a trimming, we shall be glad to send you a sample cutting large enough to indicate how the gray wool pattern is laid over the hexagonal weave.

And the envelope which carries this sample to you will also contain the name of the nearest store or milliner where you can get it.

With their exceptional popularity this year—it is imperative that you select the proper veils. Correct patterns and colors are found in our Maltese Cross Veils, Veilings and Malines. They are sold by the leading shops of the country.

On every card upon which these veilings are wound appears our trademark. You are already familiar with it in our Trimmed Hats, tipped into the inside of the crown. Insist upon seeing it when you buy Veils and Veilings just as you do now when you buy hats.

Where shall we send the complimentary sample of the Veil shown here?

AITKEN, SON & COMPANY

Four Seventeen Fifth Avenue
NEW YORK

WHAT THEY READ

(*Continued from page 122*)

THE CRUISE OF THE JASPER B., by DON MARQUIS, has exactly the right combination of qualities to make an admirable travesty of the popular novel of mystery, crime, and adventure. Don Marquis writes a limpid and vigorous prose, and in this alone does he depart from the style of those he travesties. His mystery is properly preserved until the right moment; his characters speak with precision the particular slang proper to them; his hero, a newspaper copy-reader, suddenly unchained from "the dead wood of the desk" by an unexpected inheritance, is exactly the kind of superficially commonplace person, nursing a taste for adventure, that the writers of romantic sea tales like to create. As to the adventures, they come thick and fast, and they are told with such spirit and romantic interest that the lovers of the authors travestied may well accept Don Marquis without troubling to guess whether he is in earnest or in fun. "The Cruise of the Jasper B." is a thing to heighten a reputation well earned in clean and brilliant journalism. (New York: D. Appleton and Company; $1.30 net.)

THE FAMILY, by ELINOR MORDAUNT, reads somewhat like a bit of mid-Victorian British fiction, modernized for popular consumption in the twentieth century. Of the Hebbertons, who collectively give title to this story, there were thirteen, the parents and their eleven children. While prosperity attends the household, the story reads a good deal like one of Trollope's country novels, with the distinctive power of the great mid-Victorian left out, but with much of his detailed realism, including hunting scenes very like those he loved to depict. Out of a father's dull egotism and careless business habits comes the wreck of the oldest son's life and the impoverishment of the family. The tale is chiefly concerned with this decline in fortune, which is lightened and lighted by the persistance of family affection among the younger people, between them and their mother, and even by a sort of awakening of wholesome sentiment upon the part of the selfish harsh-spoken father. (New York: John Lane Company; $1.35 net.)

DAVID BLAIZE, by E. F. BENSON, shows us the author of "Dodo" and "Dodo's Daughter" as a belated follower of the gentlemen who have been giving us novels of English school life. Everybody who is anybody in Great Britain has attended a "public school", and of course such was the happy fortune of Mr. Benson as the son of an archbishop. By way of varying from some of his contemporaries, however, Mr. Benson sends his young hero first to a "preparatory school", which means not what the words mean here but merely a place where a boy may make ready to enter one of the great public schools. David Blaize is carried through this lower chrysalis state of schoolboy life up to and partly through a famous public school disguised under the name of Marchester. The story is told in much detail and with great spirit. As usual, there is much in this picture of schoolboy life to offend the fastidious American and to accentuate the difference between the ideals of the two countries. No doubt the picture is in the main a true one, but let us hope that the one loathsome incident of the book was introduced not as typical, but as merely possible. American readers will wonder a bit whether Mr. Benson can realize just how offensive that incident will appear on this side of the water, and how impossible it will seem as associated with the kind of youth whom he represents as the potential offender. (New York: George H. Doran Company; $1.35.)

TISH, by MARY ROBERTS RHINEHART, presents in a succession of sketchy short stories, if stories they may be called, the happily conceived character of a lively old maid, Letitia Carberry. Incidentally, other persons come into these stories, such as the supposed narrator, also an old maid, and yet another maiden lady. Besides these, there are a downright male person, who is supposed to exercise a sort of restraining influence over Tish, two or three less considerable youths, a charming girl called Bettina, and an oriental who occupies a rather large space in the book, but, as most readers will think, not more than he deserves. These sketches are done in very high spirits and with reckless exaggeration, yet with an agreeable realism, much subtlety of phrase, and a most entertaining humor. The adventures of Tish, her friends, and her enemies, occupy nearly four hundred pages, and few will wish the chronicle shorter. May Wilson Preston's tinted illustrations have a whimsicality sympathetic with the text. (Boston and New York: Houghton Mifflin Company; $1.50 net.)

LOUISE AND BARNAVAUX, by PIERRE MILLE, translated from the French by BERENGER DRILLIEN, gives us another set of those unusual stories of which Kipling's soldier tales must be regarded as the original inspiration. It must be said in justice to the Frenchman, however, that he owes little to Kipling except the hint. His hero, Barnavaux, is not like Kipling's Mulvaney or any of his comrades; Barnavaux is thoroughly French. Again, Pierre Mille treats his scenery and setting after his own fashion, which is nearer that of Loti than that of Kipling, but essentially his own. The touch of brutality in Kipling becomes something grosser in Mille, but his grossness is merely the truth of the men and women he has chosen to show us; it is not the cruelty of de Maupassant in his brilliant but hideous decadence, that decadence so discreetly hinted at in the memoirs of his valet. These stories are, indeed, full of things that shock and hurt the sensitive, but they are not nasty, nor unwholesome, and in their bits of powerfully picturesque description they are amazing. This last feature appears at the author's best in the thing he calls "Departure". Droll in the extreme is Barnavaux's interpretation of the wanderings of Ulysses. As to the tale entitled "The Hare", it embodies Barnavaux's (and probably the author's) notion as to the danger of what we call "the touch of the tar-brush." The girl Louise is a creation of rare interest and distinction. Helen McKie's very brightly colored illustrations fit well with Pierre Mille's text. Of course these tales are not for young folk. (New York: John Lane Company; $1.25 net.)

THE REAL MOTIVE, by DOROTHY CANFIELD, opens with a rather solemn poem of moderate significance, continues with two or three pages of prose in italics, which one may safely skip in deference to one's eyes, and then enters upon a set of short stories selected from the author's contributions to various periodicals for the past ten years. The distinguishing qualities of these stories are an ingenuity in compassing a "surprise" dénouement, an agreeable sub-acid humor, and a felicity of phrase, less than that exhibited by some other American women who write for the public, but sufficiently clever and subtle to keep the reader in a pleasant glow of enjoyment. Dorothy Canfield, or Mrs. Fisher, as she now is, likes to deal with what the world of America begins to call "middle class" folk and especially those of her native middle west. She knows

(*Continued on page 126*)



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WHAT THEY READ

(*Continued from page 124*)

plain Americans of fair education and soundly conventional morality, and she likes to exhibit their virtues and also to expose their foibles. Her chosen subjects in this varied miscellaneous volume afford opportunity for such exhibition and such exposure, and the result is a book of uncommonly entertaining tales true enough to our American life to be commended to the foreign student of this republic. (New York: Henry Holt and Company; $1.40 net.)

A HONEYMOON EXPERIMENT, by MARGARET AND STUART CHASE, tells the world the adventures of a young couple "up against it". Fortunately for the honeymooners, they were voluntary associates of the "down and out", but this sustaining fact did not prevent them from seeing with pretty clear eyes "how the other half lives". Each tells the story, he of his, she of her adventures in seeking and keeping employment, and the moral of these tales is that sure-enough working folk on the edge of the down-and-out declivity, steep as that to Avernus, have such adventures without the easy assurance of escape from the situation. These adventures included many discouragements, some hard work, not a few snubs and even insults, and several harrowing glances into the hideous depths that await the unwary in a sinful and selfish world. On the other hand, it is to be remembered that many of those who face such things in earnest have long been inured to hard conditions, and there is the further significant fact that the conditions of to-day almost exactly reverse those of the time when the honeymoon experiment was made, for in the year 1916, the working man is not hunting work, but work is in eager chase of the working man. This story of two courageous experimenters should help the comfortable to understand what enforced idleness and what hard and uncongenial labor mean for these who earn their bread by the sweat of their brow. (Boston: Houghton Mifflin Company; $1 net.)

STRUCK BY LIGHTNING, THE COMEDY OF BEING A MAN, by BURTON KLINE, bears the interior label "made in Boston", though the author makes an audacious attempt at ridiculing many of those things held sacred by Bostonians. Mr. Kline's story is a sparkling farce-comedy with a touch of more serious quality in the scenes and incidents of a railway strike. His hero (if such he may be called) is a young politician with radical learnings, and his heroine is not the lightning-flashing girl whose bolt nearly destroys the hero, but a more sober and less assertive person with a not altogether convincing personality. There is nothing impossible in her fickleness, but in spite of taking a very large share in the dialogue throughout the book she remains unreal. Both descriptive matter and dialogue are lightened with many smart and some brilliant phrases, and the things said at the expense of Boston repeat the counts of the old indictment with freshness and point, but Boston revenges herself upon her traducers at home, whether native or imported, and Mr. Kline's best fooling is characteristically Bostonian. Those who read the book with care will probably vote that the best of it lies in Chapters XXII and XXIII, and that the two real characters are the young politician and his secret benefactress. (New York: John Lane Company; $1.30 net.)

PORTRAITS AND POLITICS

ABRAHAM LINCOLN, THE LAWYER-STATESMAN, by JOHN T. RICHARDS, and PERSONAL RECOLLECTIONS OF ABRAHAM LINCOLN, by HENRY B. RANKIN, approach the subject from very different points of view. Mr. Richards, a former President of the Illinois Bar Association, has diligently searched the records with the intent to prove Lincoln a genuinely great lawyer with a fine legal mind and a considerable practise, all of which, and especially the second matter, most of those who have studied Lincoln's character and career, would probably accept; though with some reserves, since it may perhaps better be said that he was a potentially great lawyer, too soon diverted from practise by political activities to permit of his fully demonstrating his capacity. Going further, Mr. Richards, himself manifestly a strong conservative, emphasizes whatever of conservative utterance he can find in the preserved writings and speeches of Lincoln. An utterance cited by some to prove Lincoln favorable to woman suffrage, Mr. Richards will by no means allow as significant, while an extremely radical passage in Lincoln's criticisms of the Supreme Court after the Dred Scott decision, Mr. Richards offsets by more conservative utterances on related topics. The frontispiece of Mr. Richards's handsome and significant volume is, characteristically, the most severe portrait of Lincoln in existence. (Boston: Houghton Mifflin Company; $2.50 net.)

Mr. Rankin was a page in one of the county courts of Illinois when he first knew Lincoln, and, years after, a law student in the office of Lincoln and Herndon. He has produced, in old age, a rarely interesting volume of reminiscences, verbose at times, but singularly intimate and often valuable for the freshness of the author's impressions. He denies that Lincoln was awkward, and will by no means entertain the tradition of Lincoln's serious mental disturbance after the death of an early sweetheart. His testimony as to Lincoln's taste in literature is most interesting, especially as to his thorough enjoyment of Whitman's "Leaves of Grass" in the edition of 1855. Mr. Rankin has given us a noteworthy and most welcome book. (New York: G. P. Putnam's Sons; $2 net.)

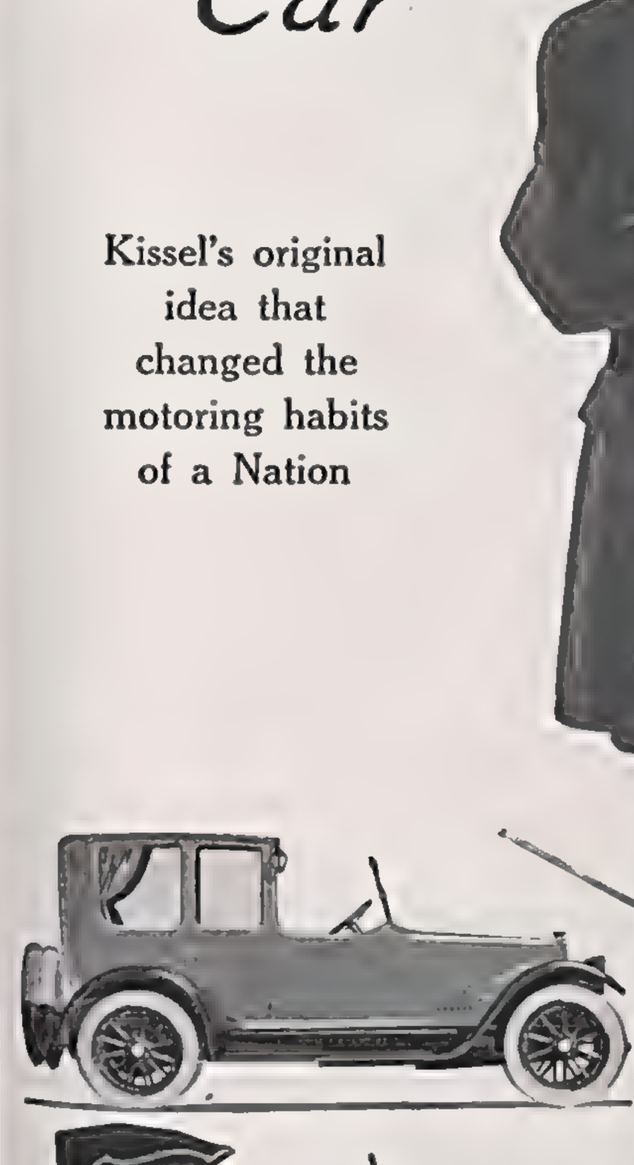
THE LIFE OF WILLIAM McKINLEY, by CHARLES S. OLCOTT, must be reckoned a book which would not have been written, or which would at least have been a single modest volume, but for the hand of the assassin that gave McKinley his place of especial distinction among presidents. Mr. Olcott has done his work with exact faithfulness, and he has given us a sufficient story of William McKinley's career. The man, the family, and all his activities may be regarded as characteristic of our middle west in the period that was disappearing twenty-five years ago. The McKinleys were Scotch-Irish immigrants of the mid-eighteenth century, and before the opening of the nineteenth century they had been transformed into typical western Americans of the sounder sort. Most of McKinley's ancestors on both sides were steadfast, sober, god-fearing men and women of very moderate education, but of fair material success. He married a young woman, who early became an invalid, but whose several portraits reproduced in this book, show her at all stages a woman of unusual good looks; the earliest of these pictures, indeed, might well stand for the type of charming young American womanhood something less than fifty years ago. Mr. Olcott sketches rapidly the career of his subject as youth, as solider, as lawyer, and gets him into Congress at thirty-three. Thereafter his career was almost solely political. Of course the biographer gives a chapter to tariff history, and another to McKinley as a

(*Continued on page 128*)

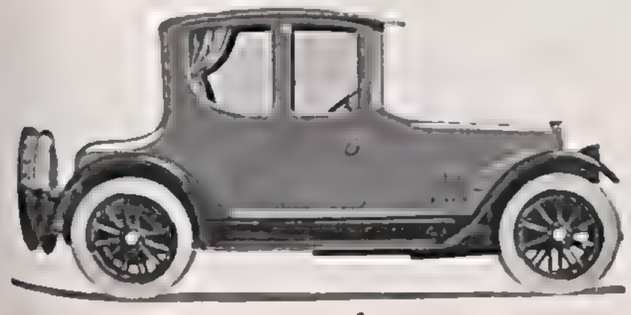
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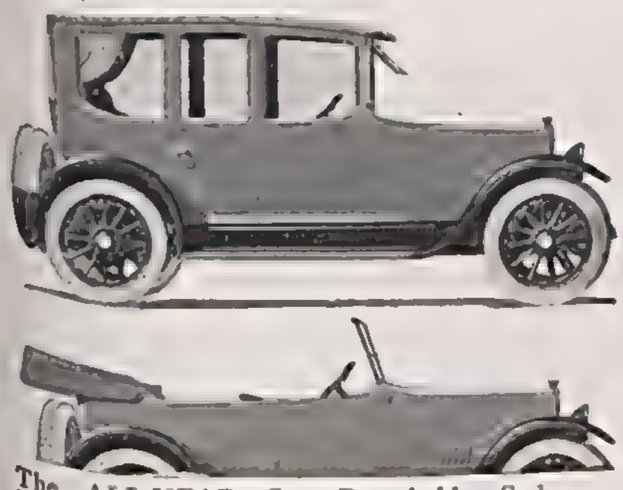
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WHAT THEY READ

(*Continued from page 126*)

protectionist. He excuses Mr. McKinley's vote for free silver coinage as an early indiscretion, and manfully defends his share in bringing on the war with Spain. Of McKinley the man, there is less than one would like to have; but the biographer seems to emphasize personal kindness as perhaps his leading trait. The illustrations rather emphasize what was commonplace in the man, the ugly wooden house that was his home in Canton, the ugly desk at which he is pictured sitting in the House of Representatives, the stiffly conventional picture of the bridal pair, in which even Mrs. McKinley's rare girlish charm is lost. (Boston: Houghton Mifflin Company. Two Volumes, $5 net.)

UNION PORTRAITS, by GAMALIEL BRADFORD, brings together into a volume of rare interest nine of the author's biographical studies in the period of the Civil War. This book is a companion volume to Mr. Bradford's delightful "Confederate Portraits", and if it be somewhat less picturesque than that notable work, the reason may be found perhaps in the romance that clings to "the Lost Cause." Generals McClellan, Hooker, Meade, Thomas, and Sherman, Stanton, and Seward of Lincoln's Cabinet, Sumner the Senator, and Bowles the editor from Massachusetts make up this gallery. Thomas is Mr. Bradford's military hero. He insists upon the vanity of McClellan, and considers his career largely a failure, but he certifies to his patriotism and high-mindedness. Sherman he places lower than most have placed him, and he confirms the general opinion that Sumner has steadily dwindled in the lengthening perspective of history. Mr. Bradford marshals a formidable array of criticism from many sources against Stanton, but ends with a warm eulogy. One realizes that he is far more impressed with Stanton than with Seward, though here again, after citing what unfriendly critics have said, he warmly praises the Secretary of State. As to Bowles, Mr. Bradford's treatment of him is warmly sympathetic, though he thinks the editor sometimes sacrificed his friends to his newspaper. This book is distinguished for a style of singular precision and much charm. (Boston: Houghton Mifflin Company; $1.50 net.)

ELEFTHERIOS VENIZELOS, HIS LIFE AND WORK, by DR. C. KEROFILAS, translated by Beatrice Barstow, may have been projected with the hope and expectation that the subject of the work would be permitted to play a decisive part in determining the relations of Greece to the present war. Circumstances decided otherwise, but the story of Venizelos is a matter of romatic interest, even though this remarkable man during much of the war suffered a political eclipse. Born a Cretan and intended by his father, a business man, for a commercial career, Venizelos, while he was yet an extremely youthful lawyer, became the leader of those who sought to free Crete from the Turkish yoke and to unite the island with Greece. The story of this struggle is interestingly told, and so is that of Venizelos's astonishing rise to the premiership of Greece and to a place of distinguished influence in the affairs of the whole Balkan Peninsula. Whoever would have a lively notion of the diplomatic history involved in the two recent Balkan wars and in the final peace may find it as related here in connection with the career of the most famous of living Cretans. (New York: E. P. Dutton and Company; $1.25 net.)

A MASTER BUILDER, BEING THE LIFE AND LETTERS OF HENRY YATES SATTERLEE, by CHARLES H. BRENT, gives us in a royal octavo volume of nearly five hundred pages the record of a full, but not long life. The biographer is a bishop who is related to the subject of his biography, and who bears toward him the attitude of a loyal churchman and an admiring friend; though neither churchmanship nor friendship has prevented Bishop Brent from frankly critical dissent as to the conduct of Bishop Satterlee upon one or two occasions. A biography of one bishop by another is almost of necessity, however, a different sort of work from what might have been produced on the same subject by a layman or even by a churchman of less than episcopal rank. Nevertheless Bishop Brent has managed, in spite of some things in his plan that rendered his task difficult, to give us a lively portrait of his "Master Builder". Henry Yates Satterlee belonged to the materially fortunate class of Americans, but he was a man of broad sympathies, and although he had hesitated between the army and the church when he was deciding upon a career, he probably never regretted his choice. He began simply in a country parish, where there was a patron, not, indeed, exactly of the "living," as in England, but of the rector, a patronage that carried with it no irking bonds and many delightful associations. Later, the rector was transferred to a church in New York, where he generously threw himself into the field, "white to the harvest", on the East Side. Here it was that he made the acquaintance of Theodore Roosevelt and cooperated with him in some important undertakings. Then, comparatively late in life, came the election of Mr. Satterlee as Bishop of Washington, where he gave no small part of his energies to the building of the National Cathedral. Visits to Europe at intervals gave Mr. Satterlee a chance to see the Passion Play at Oberammergau, and to mingle with the most distinguished society of England. Many of the letters quoted have to do with the European travels. Bishop Brent has made a biography for churchmen rather than for the world at large; perhaps the subject hardly gave opportunity for the latter, since, broad as Bishop Satterlee was, he was not quite universal. The story of the man, however, is inspiring. Many illustrations lend interest to the text. (New York: Longmans, Green and Company; $4 net.)

OSCAR WILDE: HIS LIFE AND CONFESSIONS, by FRANK HARRIS, reveals almost as much of the biographer as of the biographized, and those whom aversion will permit to read all of these two volumes will think Mr. Harris rather than Oscar Wilde the hero of the narrative. Starting from a misconception of Wilde's importance as an original force in literature, and fascinated by his amazing charm as a talker and his friendliness and good nature, Mr. Harris, himself a manly man who repeatedly denounces the offense with which Wilde was charged, faithfully stood by the disgraced and humiliated writer through all his long tragedy of trial and exposure, and steadily befriended him with money, counsel, and companionship through the weary years that followed Wilde's release from jail. Mr. Harris's attempt in this book is to give us the truth of Wilde's genius, life, and character. In doing so he greatly overrates a man who, always astoundingly brilliant, was never genuinely significant even in his humor, who was without essential originality, even when he was most startling, whose plays are as foam sparkling over shallows, whose one notable performance in verse, "The Ballad of Reading Gaol," is marred by echoes from other poets some of them of only a second rank in poetry.

As to the trial and punishment of Wilde, the former was certainly unfair, and the latter seems to have been stupidly

(*Continued on page 130*)

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WHAT THEY READ

(*Continued from page 128*)

cruel, though, for some of its cruelties, we have only the word of Wilde himself, just as we have only Wilde's word for the highly improbable story of Pater's kneeling to kiss Wilde's hand at Oxford after some of the undergraduate's brilliant talk. His talk at all times, by the way, may have been all that Mr. Harris thinks it, but only in some passages in the second volume are the "samples" up to the author's assurances to the reader. For many pages together in that volume, the talk—back and forth between Wilde and his biographer—is astoundingly brilliant, though Mr. Harris does stoop now and then to pay off old scores.

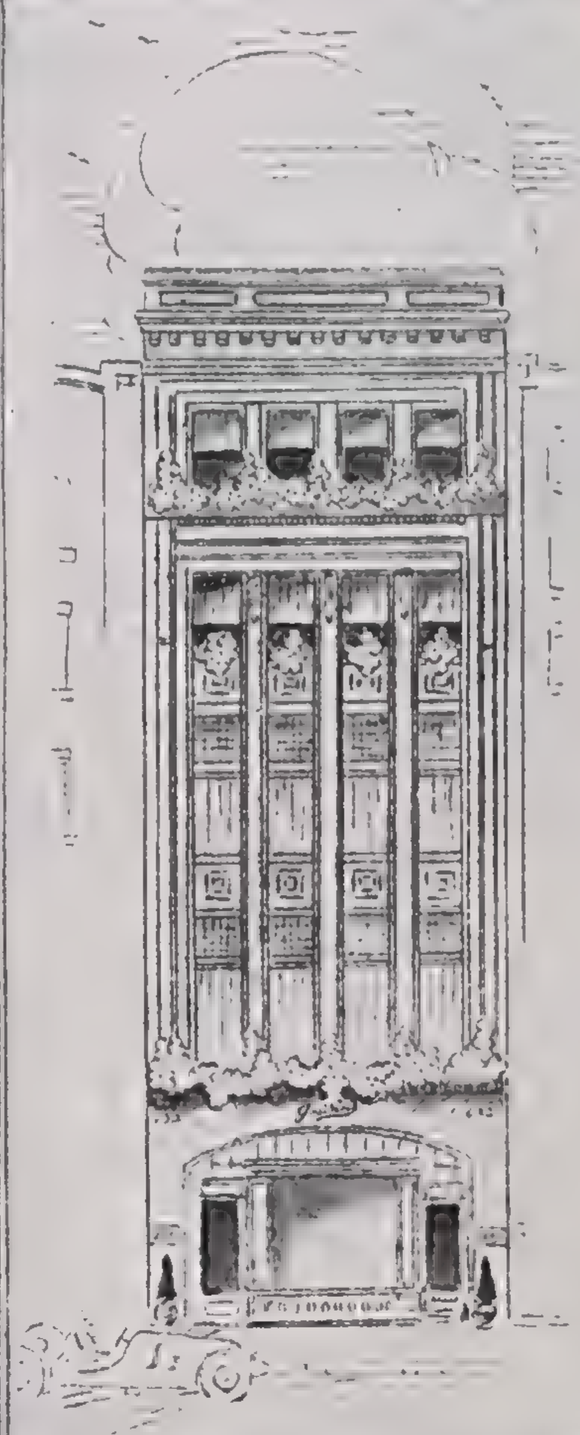
After all, Wilde, as revealed in this book of his loyal biographer, was plainly, even from the first, a poseur, a prevaricator at need, a snob, a man of monumental egotism, of narrow sympathies, and a persistent self-advertiser. In prosperity he was self-indulgent while in ruin and poverty he became an insatiable beggar. When one reads the long arguments that Mr. Harris had with Wilde, one wonders that a man of Mr. Harris's temperament could have clung so long and generously to the poor misguided poet that no power could fetch into any port of safety. There are many things in the book that might well have been shortened, as the questionable first chapter, or omitted altogether, as the worst facts touching Wilde's death. If Wilde, by some miracle, should prove the permanent figure in literature that Mr. Harris thinks him, posterity will be thankful for this book. Meanwhile, unpleasant as some of its carefully told passages are, it is not likely to do Mr. Harris the harm that his friends have feared. The mystery is explained by the belief of Mr. Harris that Wilde's offenses were not criminal, but pathological, and much of the book is intended to support this thesis. (Privately published by the author, 3 Washington Square North, New York City. Two volumes at ten dollars or twenty dollars on Japanese vellum).

THE END OF A CHAPTER, by SHANE LESLIE, seems to be the by-product of a British soldier's convalescence, for it was written in a hospital by a man invalided from the trenches. Mr. Leslie is a young man to be writing reminiscences, but he had the advantage of knowing well a grandfather born in 1822. The Leslies are an Irish family of English origin, connected with some of the most distinguished families of the empire. With rare self-restraint, Mr. Leslie insists that Mrs. Fitzherbert's adopted daughter was just what she passed for and not a child of George IV. The author might have given himself the benefit of the historic doubt and thus claimed descent from royalty, for the adopted daughter in question was his great-grandmother. The chapter given to his grandfather and the gossip of his time is fascinating. So too is the author's account of Eton as he knew it, and of Cambridge, where he was a fellow student of Rupert Brooke. Of politics, of religion in England, of sport, of the Irish, and of the post-Victorian period, Mr. Leslie discourses with point and lively interest. He recognizes George Russell, the glorious "A. E.," as the greatest of the present Irish poets. One can find but one fault with Mr. Leslie's book; it is disappointingly short. (New York: Charles Scribner's Sons; $1.25 net.)

A DIPLOMAT'S WIFE IN MEXICO, by EDITH O'SHAUGHNESSY, embodies the impressions gathered from her letters while her husband was our chargé d'affaires in Mexico during the troubles with Huerta which led up to the seizure of Vera Cruz. If one may judge Nelson O'Shaughnessy's views by those of his wife, as indicated in these letters, he was so much out of sympathy with the attitude of Washington toward Huerta that he ought really to have resigned his post very early in the troublous few months of his incumbency. Nevertheless, from aught that appears in these letters, Mr. O'Shaughnessy, whatever his private sympathies, seems to have preserved throughout the period of his official relations with the dictator a scrupulously correct attitude. Huerta's uniform courtesy toward the O'Shaughnessys evidently greatly influenced the writer of these letters. She has many interesting and significant things to tell, and she tells them brightly. Carranza excites her contempt, Villa her horror, while Huerta commands her respect, though she realizes that he is a man without bowels of mercy. Huerta's confidential talks with her husband are of impressive interest, especially that in which the dictator frankly declares that no government can well exist in Mexico without the good will of our government. John Lind figures rather favorably in the earlier of these letters, less so later, especially because he was responsible for the lifting of the embargo upon the exportation of arms from the United States to Mexico. It is worth knowing that General Funston and his staff eagerly hoped for war after they took over Vera Cruz from the navy. By far the most significant thing in the book is the indication that a meddlesome word from an insignificant private secretary may have prevented Huerta from complying with the demand for a proper salute to the American flag after the Tampico incident. Mrs. O'Shaughnessy has an eye for what is picturesque and beautiful, humorous and heroic in her surroundings, but she would tell of such things more effectively if she did not so often drop into French. She would have done well, also, to verify her quotations from the poets. (New York: Harper and Brothers; $2 net.)

AFFAIRS OF STATE

PRESIDENTIAL NOMINATIONS AND ELECTIONS, by JOSEPH BUCKLIN BISHOP, traces several important aspects of American political history from about the year 1830 to the inauguration of Woodrow Wilson as President of the United States. Mr. Bishop reviews colonial politics to show the origin of the caucus system which prevailed for a number of years in the nomination of candidates for the presidency, a service well rendered, since the genesis of the caucus is little known. "King Caucus" was slain in 1824 for his arrogant presumption, and out of the seeming chaos which followed came the national conventions, a triumph of the popular will. Perhaps Mr. Bishop regards the Federalist National Convention of 1812 as hardly more than a caucus although it included above seventy members who represented most of the states. As a matter of fact, that meeting of the Federalists in New York was clearly enough the germ of the national convention system, and had not the Federalist party perished shortly afterwards, perhaps the events of the early thirties would have been anticipated by twenty years. Mr. Bishop, who seems to be a member of what was the Progressive party, apparently regards the convention system as still within the control of the bosses. The casual fashion in which he mentions Benjamin F. Butler (not him of Massachusetts, but him of New York) implies an underestimate of the man's importance. The book is an interesting and unprejudiced narrative with many contemporary illustrations (New York: Charles Scribner's Sons; $1.50 net.



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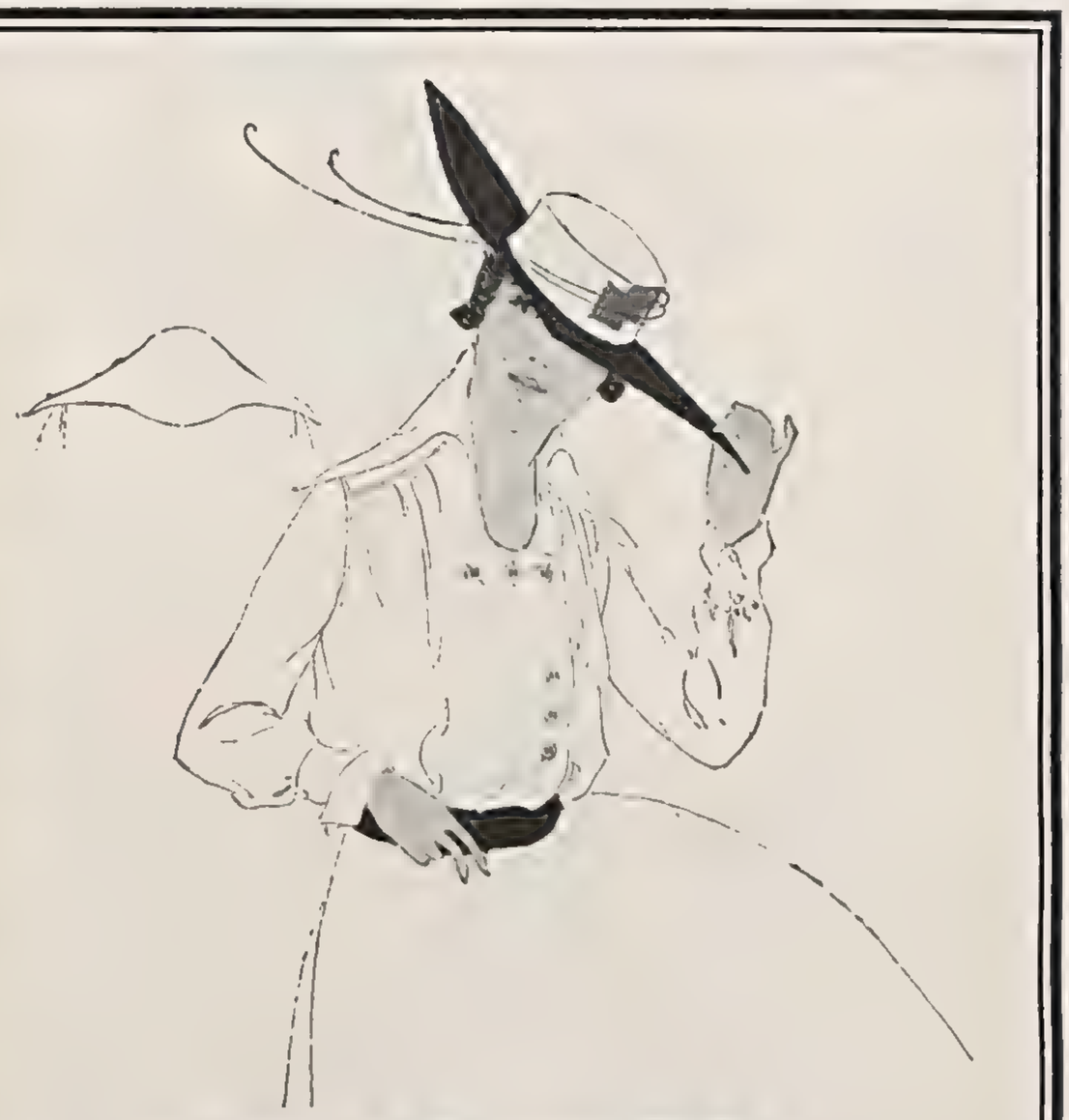
They are moderately priced at the better shops.

We will gladly send you style booklet B10 and the name of the dealer in your city featuring "TOUR-RAIN" coats.

H. GOLDMAN & CO., INC.
43-47 WEST 24TH ST. NEW YORK CITY

Insist on seeing this label. It is the maker's guarantee.





FORSYTHE'S NEWEST AUTUMN BLOUSE

V. 502 *—Smartly tailored blouse with new large collar. Front fastens with cluster of buttons.*
Made in Radium Silk, white and colors. Price $7.50
Made in Men's Wear Crepe, white only. Price $5.75
Made in Pure Irish Linen, white only. Price $3.50

Mail orders promptly filled. Catalog on request.

JOHN FORSYTHE & SONS
The Waist House
3 WEST 42nd STREET NEW YORK
No connection with any other house doing business under the name of Forsythe

Les Nez et les Femmes Charmantes



Text by Garnet Warren
Sketches by Chas. Voight

Is she naughty,
Or haughty—
The owner of this
Most provoking of noses,
tip-tilty?
Will she flirt
And then freeze,
And with you
On your knees
Will she prove,
pretty Miss,
To be jilty?
Let me whisper
"She will;
I believe it—
Yet, still,
Let's forgive her—
Her nose is tip-tilty!"



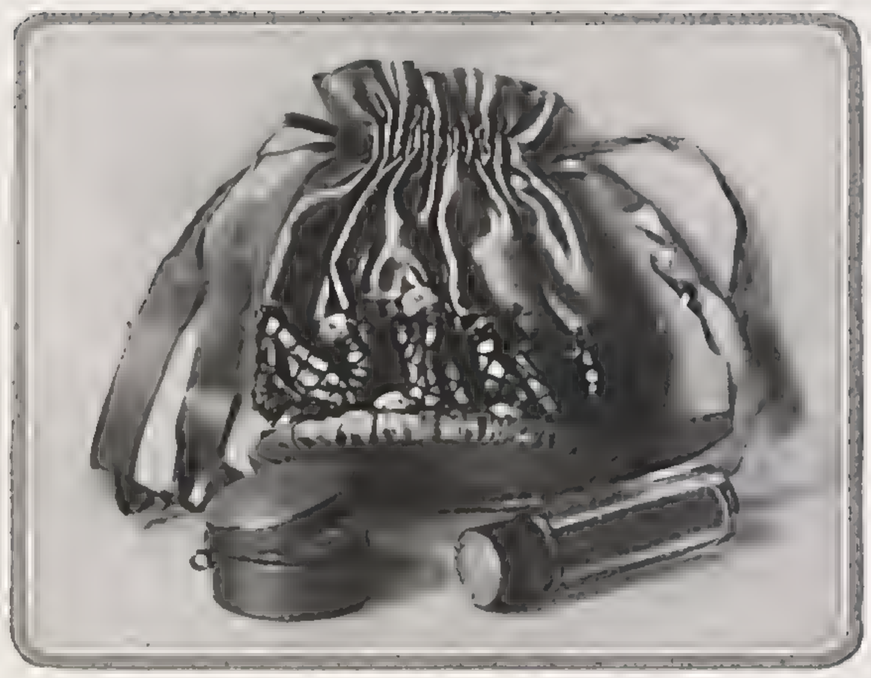
He: "Sadie Van Twitter has a Grecian nose."
She: "Huh! Another hyphenated American!"



Young lady: "What a peculiar beak that creature has!"

Yes, all feminine noses are fascinating and all need powder! Djer-Kiss Face Powder? How did you guess? But, of course, it is very French—indeed it is created by that remarkable French artist, Monsieur Kerkoff himself, who prides himself particularly on the art expressed in his toilet creations.

Also, and unsurprisingly, its vogue continues among women who love charm and the high elegance of toilet distinction. If you send 10c to Alfred H. Smith Co., 37 West 33rd Street, New York, for sample of Djer-Kiss Face Powder also Extract, you will be charmed with what you receive—charmed with the Djer-Kiss fragrance, and the exquisite fineness, and softness of the powder. Better, ladies, send now, while you remember.



This vanity bag is of green satin trimmed with gold filet and pink and blue roses. Inside are smelling salts and a rouge or powder box in gilt with a green enameled top. In all pale shades; price, $8.50

ON HER DRESSING-TABLE

Out of Russia Come Cosmetics Made from Rare Herbs, and Face Powders of Crushed White Violet

THE epicure knows that if he wishes the best champagne in the world he would better look to Russia, since this is the country which demands the best of wines as well as the best of all other delicacies for the table. It is interesting to learn that the women of the country insist on the same superlative quality in all the details of their lives, especially in anything belonging to the dressing-table.

The distinguished Russian woman, for instance, never employs any cosmetic that has not been most carefully prepared by specialists who are noted for using only the finest and purest of ingredients. The traveler finds it interesting to study the ways in which these brilliant daughters of the north seek to preserve their beauty rather than to cover up the ravages of neglect by all sorts of artificial means. No time, expense, trouble, or science is spared by the specialist in finding the most perfect remedies for skin or hair.

COSMETICS MADE FROM FLOWERS

The process of preparing these Russian creams and lotions is rather poetic. Rare herbs found in the Carpathain mountains are used for some of the creams, and fragrant little flowers which grow in the Crimea are gathered in the early morning dew, dried in the sun, and crushed between stones to form *sachets de beauté*. Crushed white violets, sifted through innumerable pieces of silk bolting cloth, are used for face powder; in fact, specimens from the entire kingdom of flowers and simples are employed and blended into the daintiest of toilet preparations.

A delightful Russian skin food, which claims that it can make wrinkles and crow's feet disappear after a month's use, is sold in a jar for $5, a profitable purchase, as only a small amount is used each time. In conjunction with this food should be used its companion, an astringent, which is considered unequaled as a tightener of loose and flabby tissue, but which does not give the slightest discomfort to delicate skins. It costs $3.



This flacon dispenses a most delicious French perfume, and it pleases also by its graceful design. One ounce costs $12.50

Evidently the Russian women are as sensitive as the princess who could not sleep on her bed of roses because one leaf was crumpled, for not only must their remedies accomplish remarkable results, but the method must be a soothing and healing one. There is a Russian soap, which may be purchased here, which has long been used exclusively in the nurseries of the Czarina of Russia, because of its purity and delicacy. It is made of healing herbs and wonderful oils, and then kept for two years to season thoroughly. Hence it may be used more economically than a soap which is not perfectly dry and hard. It costs $1 per cake or $5 for six cakes.

Another delightful addition to the toilet and one of much value to the skin, is the little sachet that softens the water and is delightfully refreshing. This also comes from the land of the White Czar. The correct way to use these *sachets de beauté* is in cold water, preferably iced. The face is gently bathed with this for five minutes. These sachets are $3 a box.

A FRENCH LOTION

There is a delightful French cleansing lotion for the woman whose skin wrinkles too easily to use water. It is said to serve the double purpose of thoroughly removing the dirt and waste matter and of supplying the skin with a tonic that strengthens both the skin and the muscles. It most effectually cures the face of blackheads by keeping the pores clean. This lotion costs $3 a bottle.

Eau de cologne tablets serve both to rest and to stimulate after fatigue. They may be purchased for $1.25 a bottle.

An important detail of the vanity bag is the nail polish, which comes in the same form as the lip stick, in a little metal case. By applying it to the nail quickly, it gives a pink hue. This little convenience may be bought for 50 cents.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.

Soutte de Soie

Reg. U.S. Pat. off.

BIANCHINI, FÉRIER

Silk Manufacturers

Exclusive Fabrics

Lyons Paris



THE perfection of this Cloth of Gold Face Powder can only be known to those who use it. In box of real cloth of gold, highest quality, and richly perfumed with "As The Petals"—One Dollar at your dealer's.

Exquisite miniature box, hand-bag size, made of cloth of gold, with mirror, puff and powder —free with each Dollar box. Or sent by mail for 10 cents and your dealer's name. Tints —white, cream, brunette, flesh.



Miniature Box, 10c

Cloth of Gold Face Powder

Lazell Perfumer

Dept. D-41
Newburgh-on-the-Hudson

America's Foremost Specialists

OPPENHEIM, COLLINS & CO

34th Street--New York
Fulton and Bridge Streets--Brooklyn



The "Pennant" Seamless Boot

Exclusive Oppenheim, Collins & Co's Model

A high-cut lace shoe that is different. It fits snug and trim—after the manner of a glove, in white washable kid, gray suede, brown or dark grey kidskin, hand-turned soles, Louis XV heels. **10.00**

Same style in black glace kidskin, buttoned or laced. **8.50**

On Sale in Our New York and Brooklyn Stores

Extraordinary Sale Linen Towels



Reg. Trade Mark



THE scarcest commodity in the Linen market today is Towels of *Pure Linen*. That this would be true became evident a year ago and we, therefore, took advantage of an opportunity to secure in January last a most desirable lot consisting of

many thousand dozens

These are all plain white hemstitched Huckaback without borders — staple goods such as everyone uses — in substantial medium and fine qualities.

The prices are far below present day values and lower, we believe, than it will be possible to secure such goods for many a day to come.

Sizes and Prices

15 x 22 in.	$4.00	$4.50	$5.00	$5.50	per doz.
18 x 34 in.	3.90	4.75	6.00	7.50	$8.50 doz.
20 x 36 in.	5.00	6.75	7.50	8.50	9.00 doz.
22 x 38 in.	5.75	6.50	7.75	8.50	10.50 doz.
24 x 40 in.	6.75	7.50	12.00	per doz.	

We will maintain these prices from Sept. 25th until October 14th unless lots are sold out.

In addition to the above we have thousands of dozens of other *Pure Linen* Towels of all kinds, fancy weave or plain Huckaback with Damask borders, at moderate prices. Our entire stock of the most desired Household Linens is full to overflowing.

Mail Orders receive our prompt attention

James McCutcheon & Co.
Fifth Ave., 34th & 33d Streets, N. Y.



Instead of the familiar brown casserole, one may use a glass dish; set in a silver-plated frame; 8 inches, oval, $5; round, $5.50; 9 inches, oval, $6



An uncovered dish in which spaghetti may be baked is of a new glassware made to withstand heat. In a silver plated frame with handles; 11½ inches, $3.50

FOR THE HOSTESS

PERHAPS it is the return to her town house that brings inspiration to the hostess,—inspiration that shows itself most plainly in her autumn menus. She takes thought for the garnishing of her dishes, following the example of the French housewife who first plans her garniture and then builds her meal about it. She knows that if tins and jars of delectable things are stacked on the storeroom shelves, ready for instant use, all sorts of dainty effects may be gained in a twinkling, and a plain meal may be turned into a most tempting repast.

There is chicken, for instance. Chickens are so apt to become monotonous if they eternally make their appearance roasted, broiled, or in fricassee. It is a wise hostess who insists upon new ways of preparing them. For *petit poulet à l'Indienne*. the chicken is boiled whole until tender, with a bit of onion, carrot, and celery in the water to flavor the broth. Then it is stuffed with boiled rice and a few fine bread crumbs, and seasoned with curry powder; after being braised in some of the broth, it is served, surrounded with Indian pickles and little mounds of rice covered with chutney.

SQUAB CHICKENS IN NEW GUISE

Petits poussins, or squab chickens, take on a new importance when they are larded, braised, and served covered with a white sauce, which is made of one cup of cream and two cups of chicken broth, thickened with the yolks of two eggs. Tiny boiled button onions and button mushrooms are added to the sauce. Squab chickens are especially good prepared in this way in a casserole. Should one wish them prepared in Venetian style, the white sauce should be flavored with Chablis or Sauterne, and, instead of onions, it should contain truffles cut in fancy shapes and mushrooms cut in the shape of a cock's comb; these mushrooms may be had in glass jars.

An oriental dish is *pilau de poularde*. A broiled chicken is stuffed with boiled rice, to which raisins and spices are added at discretion, together with onions, and a sauce is made from the chicken stock, thickened slightly and seasoned. The chicken is served upon a bed of rice, garnished with hard boiled eggs.

Poulet à l'Anvers is a Belgian way of preparing fowl. The chicken is larded and roasted until brown and crackling. To make the skin crackle, it should be basted with hot melted lard or olive oil, while the chicken is roasting. The chicken is served surrounded with apples and balls of forcemeat or of ordinary stuffing, baked until brown. It should be served with brown sauce.

Poulet Lucullus is as good as its name implies. The chicken is stuffed with chicken livers and truffles, roasted, and served with either cream sauce or brown sauce containing many truffles. Some rice should be cooked in tomato consommé, which will give it a pink tint. When it is tender, the rice should be drained and arranged in a border on the silver platter on which the chicken is to be served. Then it should be sprinkled thickly with grated cheese and bits of butter, and, just before serving, it should be put in the oven to melt the cheese and to brown it slightly.

Equally delectable is *poularde à la Montmorency*, which has a stuffing made of such good things as sweetbreads, foies gras, truffles, and mushrooms, with a bit of onion and the usual savory seasoning. The chicken should be larded, roasted, and then glazed, and it is served with little patty cases filled with creamed sweetbreads and mushrooms.

Poulet à la Genoise is a boiled chicken, skinned and garnished with truffles and button mushrooms, and served within a border of creamed macaroni with cheese. A sauce made of cream flavored with curry is served with it.

NOVELTIES FOR THREE COURSES

Fish seems firmer and whiter and more delicious as the autumn advances, and smelts are at their prime now. Smelts *à l'Anglaise* are dipped in egg and then in bread crumbs, fried, and served with anchovy sauce. When the smelts are fried with their tails in their mouths (held there by skewers), and are served that way, with little cucumber baskets holding tartare sauce, they make a most delectable course. Melted butter should not be forgotten, nor the quartered lemon which should always accompany any broiled or fried fish.

A delicious vegetable dish is *soufflé de choufleuré à la baronne*. A layer of sliced raw tomatoes is placed in a baking dish, covered with a layer of cooked cauliflower, then another layer of tomatoes, and a final layer of cauliflower. A cheese soufflé mixture should be poured over this, and the whole baked until brown in a very hot oven. It should be served in the baking dish.

A new salad dressing consists of equal quantities of mayonnaise and chili sauce, to which are added the juice of one lemon, half of a green pepper, finely minced, one teaspoonful of olive oil, one tablespoonful of walnut catsup, one tablespoonful of Worcestershire sauce, and paprika and salt to taste. The bowl containing this mixture should be packed in a large bowl of well-shaved ice, and the dressing should be stirred in one direction (so that the mayonnaise may not be broken) until it is thoroughly well blended. This is called "dressing Brennan," after its inventor.

DINNER FOR FIRST COOL DAYS

A delectable little dinner, to be served at the time when the first crackling open fire dispels the chill of autumn, might be according to the following menu:

(*Continued on page 136*)



Model
3125
Price
$5.00 to $15.00

Style
Without Stiffness;
Poise
Without Pressure.

BIEN-JOLIE

GRECIAN-TRECO



Model
3103
Price
$3.50 to $25.00

THE supremacy of these corsets is the supremacy that outstanding merit always commands. The *Grecian-Treco* Knitted Fabric—which we originated—is the complete answer to the demand for a corset fabric that would coax rather than crush the body into perfect poise, in harmony with the dictates of style, health and comfort.

In Corset Shops and Corset Departments, where the models reflect the best efforts of the world's best designers, *Bien-Jolie Grecian-Treco* Corsets always occupy a place of honor.

Benjamin & Johnes, Newark, New Jersey

Other Bien-Jolie Creations are La Caresse and Custom Finish Corsets, and the famous Bien-Jolie Brassieres.



© L. T. Inc.

In Fine Japanese Silk, at 75c, $1.00 and $1.50 the pair for Women
50c the pair for Men

Hose of Luxite

HERE is a lustrous and luxurious hose. Its rare beauty arises from fine silk threads, pure dyes, close stitching. To be had at better dealers. If your dealer fails to supply you, we will ship direct. Write for descriptive booklet.

LUXITE TEXTILES, Inc.
587 Fowler Street, Milwaukee, Wis.
(845)

FLINT QUALITY FOUNDED 1840 — HORNER SERVICE FOUNDED 1886

FLINT'S FINE FURNITURE

FURNITURE TO "FIT" THE HOME—AND THE PURSE

In assembling our new patterns for Fall and Winter Furnishings we have made special provision for:

1st—The Woman who longs for a well furnished home but must govern selection largely by price.

2nd—The homemaker in the small apartment who must also consider the question of space.

Our present exhibit will fit every demand.

ORIENTAL AND DOMESTIC
RUGS AND DRAPERIES

FLINT & HORNER CO., Inc.
20-26 West 36th Street
New York



Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.

Sizes 7 to 10½

White Buckskin, Button or Lace White Linen Button (white soles). **$4.50**

Tan Russia or Black Russia, Lace or Button **3.50**



Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8

White Buckskin, Button . . . **$3.00**

White Buckskin, Lace **3.50**

Tan Russia, Black Kid and White Linen, Button **2.25**

Tan Russia and White Linen, Lace. **2.75**

CAMMEYER

Branch De Luxe 381 Fifth Avenue New York

Exclusive footwear for Men, Women & Children

Baby's "AID-TO-WALK" ankle support shoes have the endorsement of the highest medical authorities.

Sizes 2 to 6



White Buckskin, Lace . . **$3.00**

White Buckskin, Button . **2.50**

Tan Russia or White Linen, Lace **2.25**

Tan Russia, Black Kid or White Linen, Button . . . **1.75**

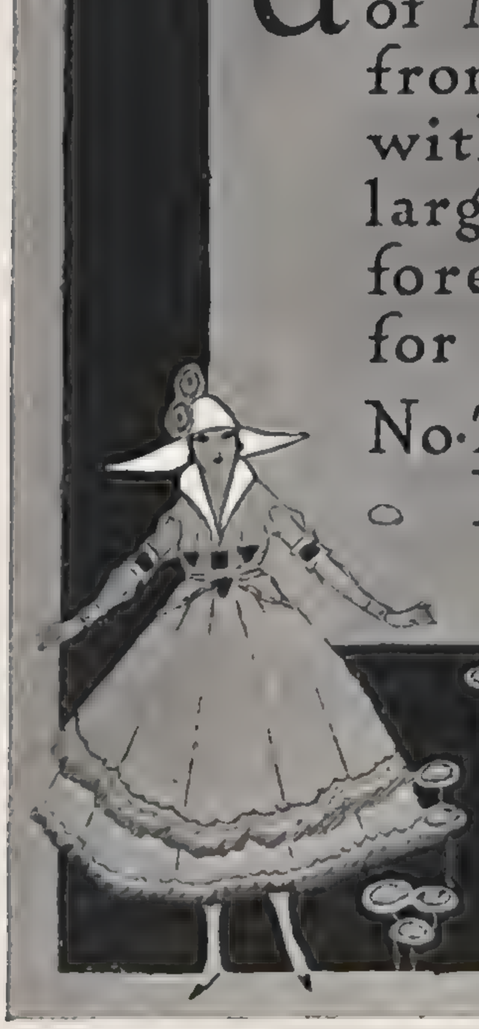
Booklet of Men's, Women's and Children's Shoes Upon Request to Dep't. 100.

Pursell

New York Paris



Announcing the arrival of Miss Pursell from PARIS — with an unusually large collection of foreign Models for exhibit at No. 26 East 55th St. New York



Gowns
Wraps
Tailleurs

FOR THE HOSTESS

(*Continued from page 134*)

Consommé Alexandra
Whitebait English Style
Filets of Beef à la St. James
Cauliflower Soufflé Potatoes Château
Salade à l'Adeline
Pudding Indienne
Cheese Savoury
Coffee

The consommé is garnished with round slices of breast of chicken and with white cherries. The whitebait is seasoned with lemon juice and cayenne, and brown bread sandwiches are served with it. The filets of beef are spread with foies gras, garnished with mushrooms, and served with Spanish sauce. Potatoes château are potatoes cut in oval shapes and fried brown. *Salade à l'Adeline* consists of a jelly made from tomato mayonnaise sauce with aspic, made in a border mould and with a center of salsify covered with mayonnaise, garnished with cubes of cucumber and strips of tomato. Pudding *Indienne* is made from sponge cake covered with slices of preserved ginger, over which is poured a custard strongly flavored with brandy; a meringue is spread over the top. The cheese savoury may be tiny cheese souffles or cheese toast.

THE DELECTABLE CANAPÉ

In all the realm of culinary art, there is no branch that brings more delight to the heart of a capable chef than the preparation of a canapé. A delectable tidbit, it should be, pleasing to the eye, exquisite to the taste, both dainty and appetizing. Although its mission is to tickle the palate and coax the truant appetite, it also serves as a very reliable index to the meal. "All's well that ends well" may be undoubtedly true, but in the matter of canapé it is rather all's well that begins well. And to begin well could not possibly be construed through the medium of a dish embracing an over abundance of richness nor a portion made entirely too large; two faults which are much too common in America. Instead, the appetizer may be a delicious canapé, irresistible in its illusiveness, and temptingly inviting one to obtain the fullest enjoyment in the coming meal. Following the law of all French cooking, canapés should be served either very hot or very cold—but never should they appear in that luke-warm condition which so saddens all who are well versed in gastronomic lore. When hot, they are served on individual plates as soon as the guests are seated, but when cold, they should be placed on a folded napkin in a shallow dish, garnished attractively with mint or parsley, and passed.

There is a certain canapé one frequently finds among the delights of Portuguese hors-d'oeuvres that quite meets all requirements. Tiny little white onions are selected, peeled, and gently boiled in water in which there is plenty of salt. When thoroughly cooked, they are drained, cooled slightly, and the centers removed, leaving neat little cases. The yolks of hard boiled eggs are rubbed smooth with a pinch of salt, a little lemon juice, a tablespoonful each of melted butter and minced parsley, and a generous dash of paprika. An equal amount of caviar is added, and after having been well blended, the mixture is packed tightly into the onions. The slices of bread should be cut into pieces about an inch wide and three inches long, and fried in butter to a delicate brown. These are lightly spread with cheese, an onion is placed in the center of each, and they are put into the oven for a few minutes. They should be garnished with parsley and served hot.

DARING TO TAMPER WITH CAVIAR

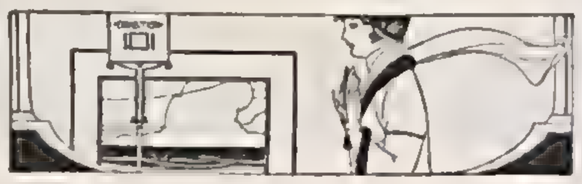
It is no small wonder that for a long time canapés like all other hors-d'oeuvres ambitious of success, revolved around caviar. And in the gastronomic world, it is difficult to find a more fitting relish for the beginning of a dinner. To the epicure, there is no caviar like the delectable Russian caviar obtained from the Caspian Sea, and there is no Caspain Sea caviar equal to that from the famous sturgeon fishery at Sefid-Rud. Many people prefer their caviar "straight", affirming that it is more stimulating to the gastric juices in this way. Wafers, either salted or of the cheese variety, or plain bread sticks are offered as an accompaniment. For those of more unsophisticated tastes, however, the caviar may be dressed up a bit with lemon juice, mushroom vinaigrette, or chopped olives, and served on pieces of toast. A most inviting canapé is made by spreading a small round of toast with thin mayonnaise. On it are placed three slices of the white of a hard boiled egg, interlinked and filled with caviar, on which a little lime juice has been squeezed, and all is carefully bordered with ground sweet pepper. Between the egg rings, in the center, an olive stuffed with pimiento should be inserted.

Turning from sturgeon roe to herring roe, another novel canapé may be easily concocted. After the roes have been drained from the oil, they should be left to marinate in a French dressing for forty minutes. They are drained again and cut fine. Salt, black pepper, a tablespoonful of minced parsley, and a tablespoonful of bread crumbs sauté in clarified butter, are then and there added. Sufficient mayonnaise is used to moisten the mixture before it is spread on triangles of toast. Each piece should be garnished with a small mound of grated cucumber, seasoned with taragon vinegar, and a spray of crisp watercress, and served very cold.

CANAPÉS TO SERVE COLD

Pickled tongue is the basis of a delicious canapé, known as *canapé Enrique*. Slices of French roll of medium thickness are used. They are buttered well, and a border of minced pickled tongue is arranged on each; the centers are filled with shredded truffles and dots of spiced mangoes. A fluting of mustard butter, which is butter creamed and rubbed with an equal portion of mustard, should adorn the outer edge of the tongue. These canapés, also, are best served while cold.

To make chicken canapés, the breast of a cold boiled chicken is cut fine with the scissors. A hard boiled egg which has been put through the ricer, salt, white pepper, and just enough mayonnaise to complete a smooth paste, are added. The squares of toast should be spread lightly with paté de foies gras instead of butter. Then the chicken and mixture of chopped mushrooms seasoned with a tablespoonful of mayonnaise should be arranged in alternate rows on them, while single pistachio nuts, effectively occupying the centers, add piquancy to both looks and flavor.





Announcement

The October issue of the F. P. O'Connor Company's unique fashion booklet may be had now simply by writing. It contains the newest models and best values

A—Sketch of Misses' suit, all wool velour; fine seal collar and gauntlet cuffs. . . . $45.00

B—Sketch of women's suit of velour, Hudson seal collar, cuffs and trimming. . . $55.00

C—Blouse of Heavy Georgette; convertible collar; Filet lace trimming. $6.50

D—Georgette Crepe Blouse; trimmed with Valenciennes lace and novel cross tucking $7.75



F. P. O'Connor Company

157 Tremont Street, Boston, Mass.

KABO CORSETS *and* BRASSIERES



KABO

35th Anniversary Specials

CORSETS

No. 9015—$5.00. Made of Silk Broche, in pink or white, with fancy ribbon and Venice lace trimming. Elastic insert in back. Sizes 18 to 30. Not illustrated.

No. 7052—$3.50. Made of Pink and White Cotton Broche, with wide lace and ribbon trimming. Elastic insert in back. Sizes 18 to 30.

No. 4042—$2.00. Made of Cotton Broche, either white or pink, with fancy silk trimming. Very low top and medium length skirt. Elastic insert in back. Sizes 18 to 30.

BRASSIERES

No. 0524—$1.50. Made of Embroidered Linene. V-shape yoke front and back. Hooks in front invisibly. Not illustrated.

No. 0446—$1. Made of Embroidered Linene and Cluny lace. V-shape yoke in front and back. Hooks in front invisibly.

No. 0149—50c. Batiste and eyelet embroidery. V-shape yoke front and back. Hooks in front invisibly.

The Live Model Corset

Front Lace or Back Lace

IN the making of every Kabo Corset there is pride engendered in more than a third-century of successful production.

Kabo Corsets, priced from $5 to $1, offer a range of over 160 models. Exceptional quality in materials and workmanship — flexible — extremely comfortable—and highly attractive in style—they offer to women, the satisfactory solution of the corset question.

Obtainable at most good stores.

KABO CORSET COMPANY

NEW YORK CHICAGO SAN FRANCISCO

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Rare Queen Anne Sidetable of the Period

An Unusual Collection of Old French and English Works of Art Furniture, Tapestries, Porcelains, China and Glassware

H. KOOPMAN & SON

16 EAST FORTY-SIXTH STREET, NEW YORK

Opposite Ritz-Carlton Hotel



WEDDING CAKE IN BOXES
WITH BEAUTIFUL MONOGRAMS

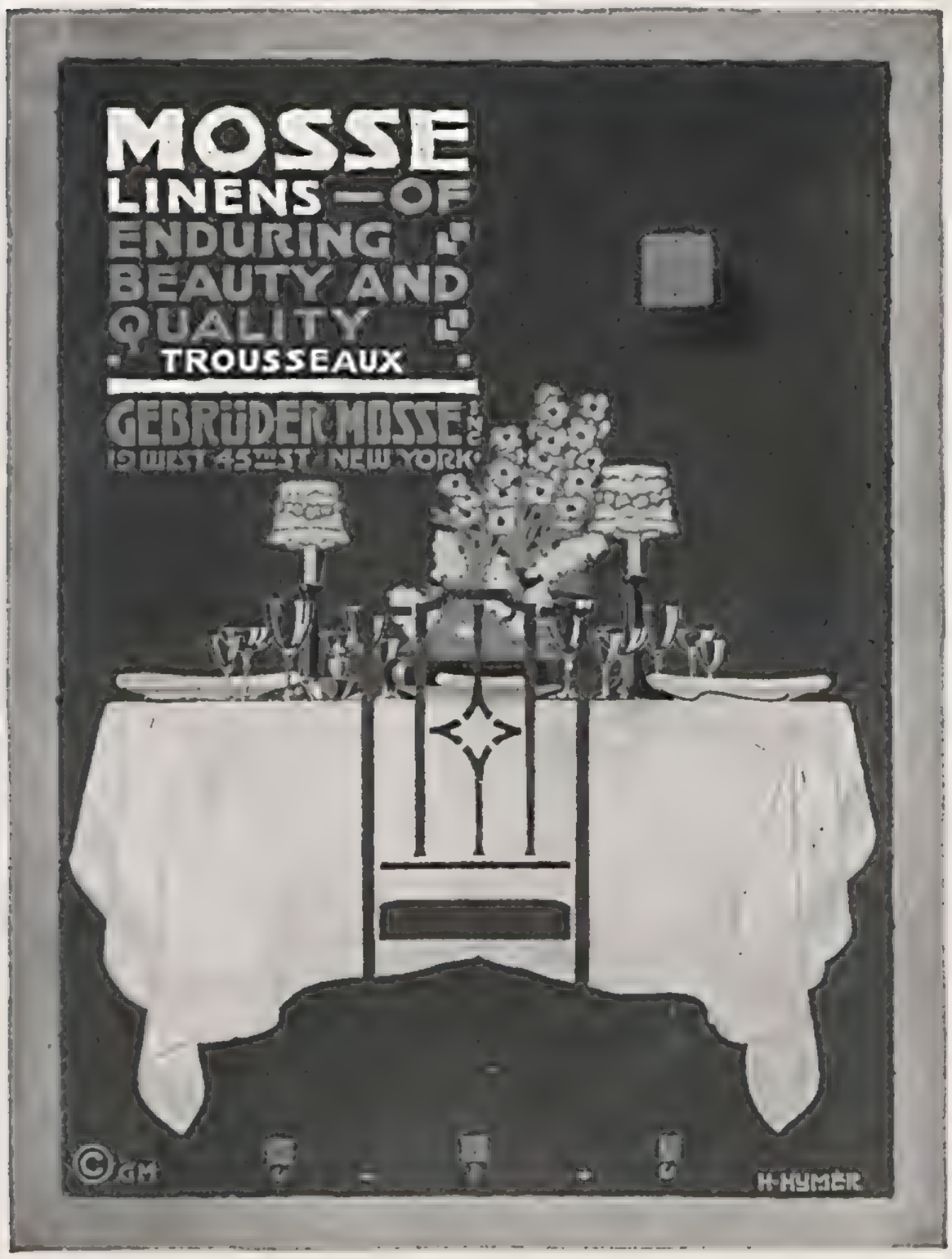
The Bride's Cake containing unique favors, Place Favors for the bridal party, Place Cards, Bridal Candle Shades, the Bride's Cake Knife, etc.

Our Price List of "Wedding Requisites," explaining our liberal express prepaid plan, sent free on request

Visitors to New York City always welcome

Dean's
628 Fifth Ave. New York
ESTABLISHED 77 YEARS





BEGINNER'S LUCK *in* DECORATION

OF course the decorator would scorn the suggestion, but the art student, the bachelor girl, and even the owners of modest country homes have long realized the decorative possibilities of seven-cent muslin and ten-cent dyes. By their agency, the simplest of country cottages may become a riot of glowing color and a mere two rooms and bath in the city may become a joy to the eyes and the stimulus of wonderful dreams.

Practical demonstration of the possibilities of these materials was recently made in a small New York apartment, which was thus transformed from drab commonplaceness to oriental glow. The first step was the purchase of dyes, and disregarding all sage advice as to gray's being the fashionable shade, two ten-cent packages each of scarlet, blue, and yellow dye were purchased, and a package of purple dye was added for the rug. Unbleached muslin was used for the window curtains though if a thinner material is desired cheesecloth would serve equally well. The unbleached muslin was torn in the required lengths, with six inches to each length allowed for shrinking, and then the dyeing began.

SIMPLIFIED TIED-DYEING

Tied-dyeing is really a Japanese art, but in its simplest form it can be easily managed. Two large pans of boiling dye, one of orange and one of blue, were made ready for use. Then one big and two small knots were tied in each curtain about in the center, and the opposite ends were carefully gathered into separate masses and bound very tightly with string in three places. The curtain was next dipped into the orange dye and lifted up and down until the dye had thoroughly saturated the muslin. When it was wrung out and the knots and the strings untied, the effect was dazzling. All the parts that had been tied in knots had delicate spidery designs of orange on the muslin background; the three bands at the bottom were still of unbleached muslin color; and the rest was a rich orange color.

The next step was to add the blue dye, for even the amateur may use as many as four colors in this process. Some of the orange colored parts and some of those with spidery designs were tied with wide strips of old cloth, and the three unbleached muslin colored stripes across the bottom were left exposed. It was quite thrilling, taking off the second wrappings, after the dyeing was over. The blue, of course, had run into the orange somewhat, but it all blended beautifully. The stripes across the bottom were a delicate blue with bronze green edges melting into the orange.

For the couch cover, a little yellow was added to the blue dye (after experiments in a cup first), and the pillows,—scarlet, purple, and yellow,—were very easy to do. For the old rag rug of indeterminate color which covered the floor, the purple dye was prepared and spread on with an old dust brush, giving a lovely deep purple tone.

PRIMITIVE WOOD-BLOCK PRINTING

Encouraged by all this success in dyeing, the amateur advanced yet further in the way of the decorator and honored the yellow pillow with a wood-blocked design. Wood blocking is, in its full significance, a very complicated affair, but like tied-dyeing, it may be handled simply.

A piece of heavy linoleum about two or three inches square was tacked to a block of wood to give it weight and to make it easier to handle, and the design for the pillow cover was done in black and white on the linoleum. Then, with a very sharply pointed knife, leaving the design raised in linoleum against the wood block, the black part of the design was cut away. After the block was charged with black oil paint that had been slightly thinned with turpentine, the yellow material was thumb-tacked to a steady table, and then the block was stamped down and hammered hard. Only one design was stamped on the pillow, but the same design repeated in blue formed the border on a velvet table runner that had been dyed scarlet. Then with a small round bottle, yellow and black interlacing circles were stamped all over the runner.

Once it is seen how very easy the dyeing and stamping are, all sorts of ideas for using them begin to come. Costume parties are a joy, for one's very clothes may be as different as imagination could paint. Parasols, bags, boudoir gowns, costumes, couch covers, pillow-tops, table covers, rugs, luncheon sets, curtains, may all be made from one chaste bundle of muslin and a mere nothing in dyes.

ENGLISH COLORED GLASS

(*Continued from page 71*)

The making of this collection began two years ago, with the purchase of the famous blue glass from Lord Lister's collection, which was sold in London soon after his death. Following that came the purple glass from the Dankwaerts sale. It is no secret now, since so many New Yorkers have sat at table with these wonderful glasses, that both of these famous groups found their way into a notable New York home. These collections had perhaps their share in turning the busy mind of New York to the possibilities of beauty in old Bristol glass. The fad for collections in certain colors has been developing ever since. It is well known, for example, that Mrs. William K. Vanderbilt is collecting ruby glass, and that Mr. Joseph Thomas is an enthusiast over old Bristol purple; each collector has his chosen color. Bristol glass has traveled from dining-tables to dressing-tables, and women are satisfying their love for their favorite color in innumerable old scent bottles and powder boxes and trays,—if they are lucky enough to find them to match. The connoisseur in old glass has a thousand peculiar ways of knowing the false from the true. The weight, the ring of a piece when it is struck, the depth of color, the surface that is like satin, even the warmth of it against the cheek, are all so many signs to him. And he will need to use them all before long, to safeguard himself against the imitations which are beginning to flood the antique shops.

The old Bristol that is now so much sought after was made during a period of seventy or eighty years, following the beginning of the nineteenth century. It was not made in Bristol itself, but in little glass-furnaces between Bristol and Nailsea, on the road to Bath. It was highly prized in the late Georgian and early Victorian days.

It now remains to be seen whether this glass with its singing colors will not have something to say about other things on the table. We may yet see a revolution in napery; the emerald glass may insist on sitting on a pale daffodil colored cloth, and the purple glass may claim a mauve colored background, until our tables become exquisite studies in color composition.



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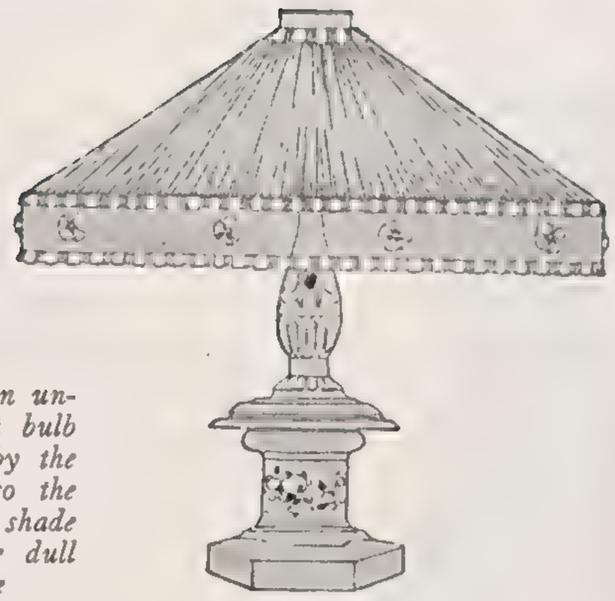
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The hard glare of an uncovered electric light bulb is never permitted by the modern decorator, so the wide yellow chiffon shade comes far down the dull gold-painted base

NEW LAMPS FOR OLD

(Continued from page 72)

It appears in magnificent cabinets and in tiny lacquered and jeweled cages, fit for the most fastidious of birds. From the skilful fingers of the orientals have come jars and vases in every color and material, in every size and shape, ready to be wired at a moment's notice. At the lower right of the group in the middle of page 72 is the slender lamp of dull bronze, standing about fourteen inches high and very fine in line and proportion; the price is $15. Any suitable shade may be used, but the one shown with the lamp is of cream parchment paper, with a multi-colored wreath of chintz flowers, and is banded with black at top and bottom; the price is $8.50.

ILLUMINATION WHICH IS DECORATION

Across the page is a lamp of Chinese origin, in white crackle ware. Though the name suggests a warning, it is unwarranted, for the crackled glaze is highly prized in the east. The bowl itself is about 15 inches high and is priced at $15. The shade is of parchment on which is painted a Chinese landscape in soft greens and pinks, with conventionalized figures drooping above the hills and trees. The effect is highly picturesque; this shade is priced at $10.

At the bottom of page 72 in the middle, is an urn of Italian design in painted tin. On either side are lion-head handles in old gilt, and between them are bouquets of dull-toned flowers. This lamp is 27 inches high and may be had in any colors desired; the price is $35. The shade of chintz and parchment is $25. At the upper right in the group in the middle of page 72 is a second lamp of Italian design. This is 20½ inches high and relies for effect on its color, grace, and proportion. It is in old-gold with dark blue stripes. The matching shade is decked with wreaths of painted tin flowers. The price complete is $45.

Suited to the salon of some present-day Mme. Récamier are the two slender Directoire lamps on either side of page 72. They stand about seventy inches from the floor, and their standards are painted ivory striped in blue. The lamp at the right has a shade of magenta chiffon lined with yellow chiffon and decorated with clusters of flowers and bunches of grapes in taffeta, worsted, and cloth of gold. Long, blue, tasseled cords serve to turn on the lights; this lamp is 60 inches high; the price of the lamp is $45; the shade is priced at $45; and the tassels are $5 a pair.

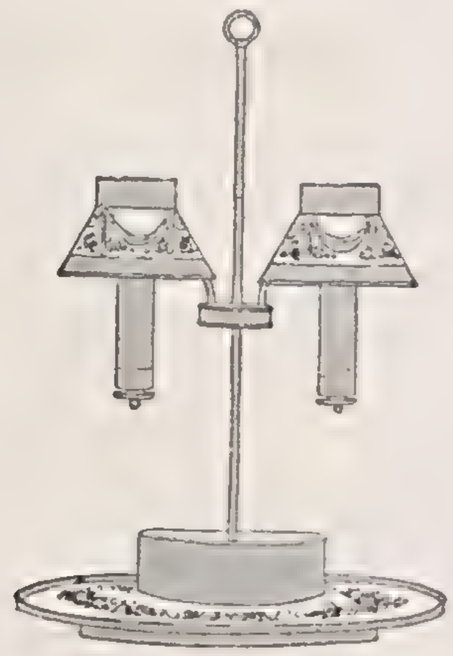
LAMPS OF THE DIRECTOIRE

The lamp at the left of page has a yellow chiffon shade bordered with two bands of chiffon selvage and decorated with flowers and grapes of brighter chiffon; the lamp is 70 inches high and is priced at $43; the shade is $45.

At the bottom of this page is a Directoire double reading lamp, made entirely of brass, even to the shades, and painted in soft butter color, touched here and there with dim flowers, in the Directoire manner; it is 22 inches high and is priced at $37.50. At the top of the page is a larger lamp, unmistakably Directoire from its fringe-trimmed yellow chiffon shade to its painted wood standard of dull old-blue and gold. This lamp is 24 inches high and the price is $27.50.

SOFT LIGHT IN DECORATIVE SETTING

With such a bewildering variety of lamps, it is hard to generalize, and harder still to choose. Edison and other twentieth-century wizards have flooded the world with myriad new lights. Artists and artisans have risen to the occasion and surpassed all former efforts in originating decorative shades and settings for them. Aside from their decorative value, the modern lamps have another point in common. There is a dim, mellow glow in the modern drawing room, which charms the esthetic, soothes the weary, and shelters the faded. The day of glaring illumination, so trying to one's nerves and complexion is gone at last, and the properly vain woman hopes, forever.



The Directoire period originated this double reading lamp, which is here made of brass with appropriate Directoire decoration



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A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings

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SEEN *on the* STAGE

(Continued from page 81)

of dramatic action. Hence "The Happy Ending" is not a play at all. It does not even remotely resemble a play; and since the authors have nothing to say, it is a tedious experience to sit for hours and listen to their talk.

"TURN TO THE RIGHT!"

MR. Winchell Smith has a happy faculty for writing plays that are wholesomely American. He has a touch of humor and a touch of sentiment, an easy knack of characterization, a clear sense of what the average American is sure to like, and an unfaltering faith in the fact that the heart of the public is in the right place. On the other hand, he has not much to say, he does not build a play with any notable dexterity, and he has a bad habit of playing Santa Claus to all his characters before the final curtain falls. He deserves his great success, because his work is honest and sincere; but he has never written a really important play, nor one that was particularly clever.

There is every reason to expect that "Turn to the Right!", which was written by Mr. Smith in collaboration with Mr. John E. Hazzard, will enjoy a long and prosperous career behind the footlights; for the play is compounded of nearly all the elements that the public, in the past, has always heartily approved. Mother-love, the lamp left burning in the window against the prodigal's return, the mortgage on the old home, the thesis that it is more easy to be moral in the country than in the city, the problem of what society can do with a convict who has served his term, the girl who remains faithful to her lover throughout a separation of ten years, a pair of crooks who are tender-hearted and talk delectable slang, a young man with a zest for getting on who makes a fortune out of a single bright idea, the American love of business adventure, the American enjoyment of success:—these are the ingredients of "Turn to the Right!", and any one or two of them would be sufficient to win the approval of the public.

The building of the play, however, is not particularly skilful. If the authors had devoted more hard labor to their task, they might have managed to expound the story without resorting to a prologue. Furthermore, if they had worked the story out more thoroughly, they might have constructed a last act which would have seemed less like an epilogue. As it is, they have two acts of rather crowded action, preceded by an act that is merely expository and followed by an act that merely says, "Bless you, my children", to all the characters concerned.

But the public loves the play, because of its genial humor and its tender sentiment; and it is not difficult to agree with the public that these qualities count for more than any perfectness of patterning.

A single detail of the story is too amusing to be left untold. The hero, having served a term in prison, returns to his mother's home and finds that a mortgage on the house is about to be foreclosed by the rich man of the village, Deacon Tillinger. To save the situation, the hero must immediately raise one hundred and twenty-five dollars. Two of his former pals in jail, a safe-cracksman and a pickpocket, are staying with him at the time. These two have vowed to turn to the right; but, in the present situation, morality demands that they should get the better of the Deacon. The cracksman steals the necessary money from the Deacon's safe; the hero pays it to the Deacon in discharge of the debt; the pickpocket lifts it from the Deacon's clothes; and then the cracksman puts it back in the Deacon's safe. The entire transaction is accomplished



Muriel Martin Harvey, an English actress whose appearance here is one of the good fortunes of war, will be seen this season with Cyril Maude in "Jeff", a comedy based on Stephen Leacock's "Sunshine Sketches

in less than half an hour, and offers a lesson in the advantages of keeping money constantly in circulation.

"HIS BRIDAL NIGHT"

"HIS Bridal Night", which was written by Lawrence Rising and revised and elaborated by Margaret Mayo, may be described, in the vernacular of honest workmanship, as a good job. The problem of the authors was to make a play for the Dolly Sisters,—two exquisite dancers who had never acted before. Their ability to act was an unknown quantity; and, obviously, the only thing to do was to make capital of their extraordinary physical resemblance to each other. Thus the authors were thrown back upon a favorite formula of ancient farce.

The theme of mistaken identity appears to have been borrowed by Plautus from one of the lost plays of Menander; but the earliest instance of its use that may be studied in the library to-day must be looked for in the pages of the Roman dramatist. The popularity of this theme in Roman farce is accounted for by the simple fact that, since the ancient actors wore masks, it was actually impossible to distinguish one performer from another if they both appeared in masks which were identical. When Shakespeare borrowed the theme, in "The Comedy of Errors", he no longer enjoyed this practical advantage; and the chief difficulty of the play is the problem of making up both pairs of twins so cleverly that the spectator may find it hard to distinguish one actor from another.

But the Dolly Sisters resemble each other so remarkably that, so soon as the playwright has invented an excuse for dressing them identically, it becomes not only possible but easy to shuffle them about in such a way as to mix and mystify the audience. Thus, with the assistance of a freak of nature, Mr. Rising and Miss Mayo have been able to construct a farce which, so far as its underlying project is concerned, the Roman Plautus would not have been ashamed to sign.

With this theme of mistaken identity is compounded that other theme, so popular in Palais Royal farce,—the theme of the interrupted honeymoon. Joe Damorel has just married one of the

(Continued on page 144)

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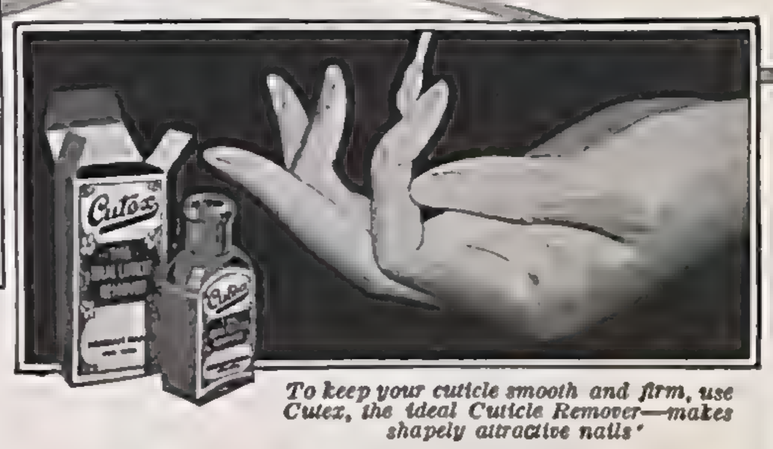
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The center of the fur trade of America.

SEEN *on the* STAGE

(*Continued from page 142*)

sisters; but, since nobody can tell them apart, he cannot be blamed for setting forth upon his honeymoon with the other sister. The two are pursued by the deserted Mrs. Damorel, and by a young man who thinks he loves her but who really loves the other sister; and the shuffling of these four characters produces many laughable permutations.

The piece has been staged very skilfully by Mr. Bertram Harrison. He has taught the Dolly Sisters to act well enough to make the public think that they act well. But perhaps the most notable feature of the entire undertaking is the scenery, which was designed by Mrs. John W. Alexander. This scenery is very simple and unusually beautiful. In the second act, the exigencies of the play demanded that the Dolly Sisters should dance together at the curtain-fall, dressed in negligée. The setting of this act was, in consequence, composed about the costumes which were worn by the sisters in the dance. The artistic excellence of Mrs. Alexander's scenery was so extraordinary that it seems surprising that very little mention was made of it in the first-night notices of the production.

"BROADWAY AND BUTTERMILK"

"BROADWAY and Buttermilk" is the poorest play from the pen of the prolific Mr. Willard Mack which thus far has been exhibited; and the critic is tempted to suspect that it must have been written before "Kick In" and "So Much for So Much". "Broadway and Buttermilk", in truth, is not a play at all; it is nothing but a sketch.

The heroine is a slangy and rather vulgar woman from Broadway, described on the program as a milliner, who goes up to spend her vacation at Killimuck Falls, in Maine. Why she should go there remains a mystery; for, while she is there, she does nothing but make fun of the natives because their dialect is different from her slang.

Mr. Mack, in the real sense, has never been to Killimuck Falls; and, even in the actual sense, it may be doubted that he has ever been to Maine. His rustic characters are drawn not from life but only from innumerable antecedent plays. On the other hand, his rather vulgar heroine is comparatively real; for Mr. Mack is acquainted with Broadway and knows the language of that narrow district.

No story is told in "Broadway and Buttermilk"; and there is, therefore, nothing for the critic to summarize, much less to analyze. Every now and then, the heroine—because the part is played by Miss Blanche Ring— breaks suddenly into song and executes a little ditty that has nothing to do with the business of the moment. These interjected songs are of the type that is popularly known as popular. They say nothing, in either words or music, and say this nothing very awkwardly.

"THE GUILTY MAN"

"THE Guilty Man", by Ruth Helen Davis and Charles Klein, though solemnly described upon the program as "a play worth while", is not a piece that need be shunned. It is, in fact, a well-made melodrama that holds the interest of the average spectator and administers the customary thrills. This play might have achieved a great success if it had been produced a dozen years ago; but there is no particular reason why people who still remember "Madame X" should spend their money for the privilege of seeing it.

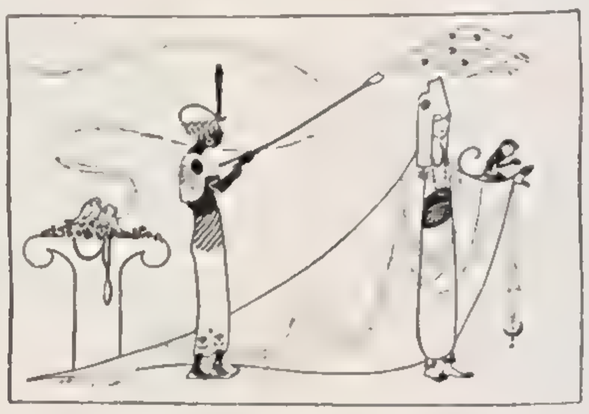
The review of "The Silent Witness" which was published in the preceding issue of this magazine might almost be reprinted here verbatim as a commentary on "The Guilty Man." In both plays the essential project is the same:—that is to say, a person placed on trial for murder discovers suddenly that the prosecuting attorney is a long-lost father. It must be said, however, and said emphatically, that "The Guilty Man" is a much more interesting play than "The Silent Witness"; and it should be added also that "The Guilty Man" is a better piece than "Common Clay", in which the same project was employed.

In the present melodrama there is at least a semblance of a serious theme. Claudine Forgeat is the illegitimate daughter of a working-woman named Marie Forgeat and a lawyer named Claude Lescuyer. The father was dragged away from the mother before Claudine was born; and her mother pleaded vainly with an honorable doctor to prevent the birth by an illegal operation. Whether or not the authors intended to defend the practice of abortion as a solution of situations such as this is not entirely apparent.

After the birth of Claudine, her deserted mother has married a café-keeper named Flambon, who has treated her abominably. Claudine, at the age of eighteen or thereabouts, is obliged to dance in the café of her foster-father. One night, after Flambon has vainly tried to sell her to a wealthy patron of the café, he beats her mother violently. Claudine picks up a pistol and shoots her foster-father dead.

The rest of the play is taken up with the examination and the trial of Claudine. The prosecuting attorney, who is soon to be promoted to the office of Minister of Justice, is her long-lost father,—the famous lawyer, Claude Lescuyer. At the psychologic moment, her father discovers the pattern of the facts; and at last, in open court, he makes a thrilling speech in which he acknowledges that he, and he alone, is the guilty man, and that the crime of murder would never have been committed by his unacknowledged daughter except for his neglect of her.

This piece was dramatised by Mrs. Davis from a well-known story by the late François Coppée, of the French Academy, whose name, for some mysterious reason, does not appear upon the program; and the script was revised by the practised hand of Mr. Klein before the tragic sinking of the Lusitania. The play, as has been said, is workmanlike; and the only reason why it seems unlikely to achieve a notable success is the fact that Mr. A. H. Woods delayed too long in setting it before the public. The piece has been admirably staged by Mr. B. Iden Payne; and both the acting and the scenic settings are above reproach.





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MAKERS OF MUSIC

(Continued from page 82)

that she measures up to her slogan is in her PERSONALITY AND HER PERFORMANCES.

"Personality counts. In looks Miss Smith is a feast for the epicure of feminine loveliness; therefore decidedly pleasant to contemplate; with her marvelous complexion—the young complexion of peaches and cream—the midnight flashing of her brilliant eyes; the raven dusk of her sleek hair; the exquisitely curled, unconsciously pouting lips;"—and much more of the same sort.

It is difficult to believe that the lady here called Miss Smith is one of the most distinguished, able, and hard-working of American singers. The folder from which the quotation is made well illustrates the estimate held by certain concert managers of the intelligence of American audiences.

From among the many names which are mentioned for long tours this season it is hard, and perhaps a little unfair, to single out any for special comment. Yet there are certain ones whose work seems to indicate something of the probable spirit of the year in music.

First in national importance, probably, is the long journey from coast to coast, from Minnesota to Texas, arranged for the Russian Ballet. This revolutionary organization, now under the complete direction of its chief dancer and mime, Waslav Nijinsky, will doubtless leave a train of new sensations and impressions behind it. Its repertory will include the best of last season's ballets, together with several which were done in Europe before the war but have not yet been seen here. Among these are "Sadko," to Rimsky-Korsakoff's music, and "The Blue God," with music by Reynaldo Hahn. Better yet, there will be two quite new ballets—"Till Eulenspiegel's Merry Pranks," danced to the Strauss symphonic poem of the same name, and a "Mephisto," to Liszt's "Mephisto Waltz." For these Robert Edmond Jones, a young American artist is designing costumes and settings. He is the first non-Russian ever to do this for the Russian Ballet.

As an off-set to the magnificence of the Russians, there will be several singers of songs whose work shows the most delicate and refined musicianship. There could be no better news than that Miss Maggie Teyte will be heard far and wide this year. She has made herself a specialist in early Italian and eighteenth century French songs, and she justly prides herself more on this achievement than on her famous Mimi in "La Bohême." There is no singer who can train the ear to more careful and delicate listening than Maggie Teyte, for the tendency of opera is to dull the ears rather than to refine them. In a great auditorium magnificence counts for so much more than nuance that audiences are likely to appreciate only the "big" effect. And too often, the atmosphere of the opera house subtly poisons the singer too. Wagner has worked horrible and wonderful things with German voices—things which such excellent critics as Mr. Henderson of the New York *Sun* have spent the best of their energies trying to counteract. When a singer can sing both opera and French *bergerettes* in perfect style and taste, as Miss Teyte can, she dwells not far from the great.

Opera singers will be heard in concert more than usual—such notable artists as Melanie Kurt, Margaret Matzenauer, Emmy Destinn, and Marcella Craft,—an American girl who has done fine things in Europe. These singers can all pass the test of musicianship—the singing of a simple song in a simple fashion. But many an opera singer can't. It is well to be on one's guard against the reputations of such.

HIRAM KELLY MODERWELL



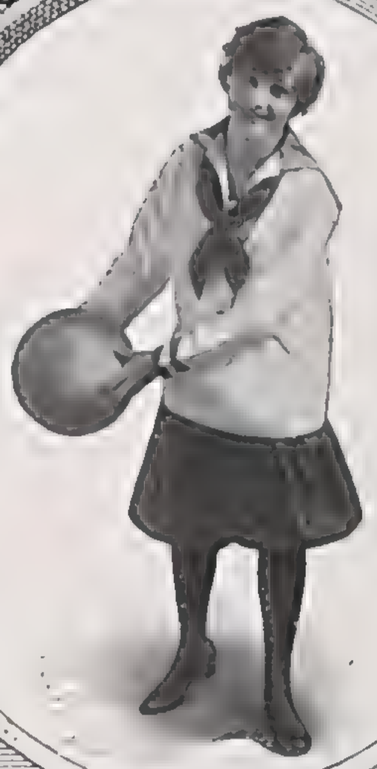
Maggie Teyte, an Englishwoman, besides being one of the foremost opera singers, is among the three or four greatest lieder singers in the world

Calendar

The Russian Ballet Tour; under the management of Waslav Nijinsky

NORFOLK, Monday, September 4.
NEW YORK, Monday, October 9.
NEW YORK, Sunday October 22.
PROVIDENCE, Monday, October 30.
NEW HAVEN, Tuesday, October 31.
BROOKLYN, Thursday, November 2.
SPRINGFIELD, Friday, November 3.
BOSTON, Monday, November 6.
WORCESTER, Monday, November 13.
HARTFORD, Tuesday, November 14.
BRIDGEPORT, Wednesday, November 15.
ATLANTIC CITY, Thursday, November 16.
BALTIMORE, Friday, November 17.
WASHINGTON, Monday, November 20.
PHILADELPHIA, Thursday, November 23.
RICHMOND, Monday, November 27.
COLUMBIA, Tuesday, November 28.
ATLANTA, Wednesday, November 29.
NEW ORLEANS, Thursday, November 30.
HOUSTON, Monday, December 4.
SAN ANTONIO, Wednesday, December 6.
FORT WORTH, Thursday, December 7.
DALLAS, Friday, December 8.
WICHITA, Monday, December 11.
KANSAS CITY, Tuesday, December 12.
DES MOINES, Thursday, December 14.
OMAHA, Saturday, December 16.
DENVER, Monday, December 18.
SALT LAKE, Friday, December 22.
PASADENA, Monday, December 25.
SAN DIEGO, Tuesday, December 26.
LOS ANGELES, Wednesday, December 27.
SAN FRANCISCO, Sunday, December 31.
PORTLAND, Monday, January 8, 1917.
SEATTLE, Thursday, January 11.
VAN COUVER, B. C., Monday, January 15.
VICTORIA, B. C., Wednesday, January 17.
TACOMA, Thursday, January 18.
SPOKANE, Friday, January 19.
FARGO, Monday, January 22.
DULUTH, Tuesday, January 23.
ST. PAUL, Wednesday, January 24.
MINNEAPOLIS, Thursday, January 25.
MILWAUKEE, Friday, January 26.
INDIANAPOLIS, Monday, January 29.
CINCINNATI, Tuesday, January 30.
COLUMBUS, Wednesday, January 31.
DAYTON, Thursday, February 1.
TOLEDO, Friday, February 2.
CLEVELAND, Monday, February 5.
BUFFALO, Thursday, February 8.
TORONTO, Monday, February 12.
SYRACUSE, Thursday, February 15.
ROCHESTER, Friday, February 16.
ALBANY, Saturday, February 17.

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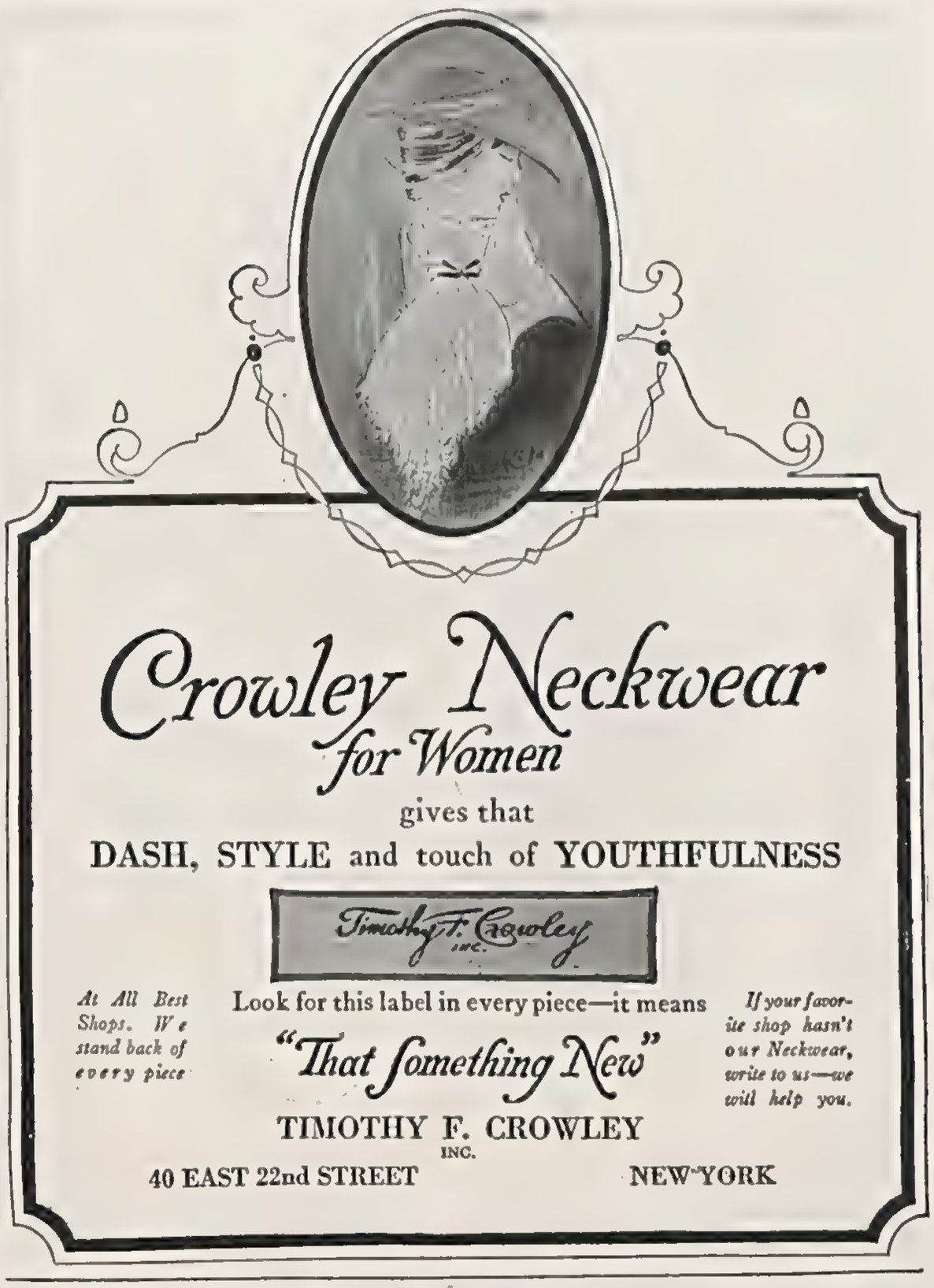
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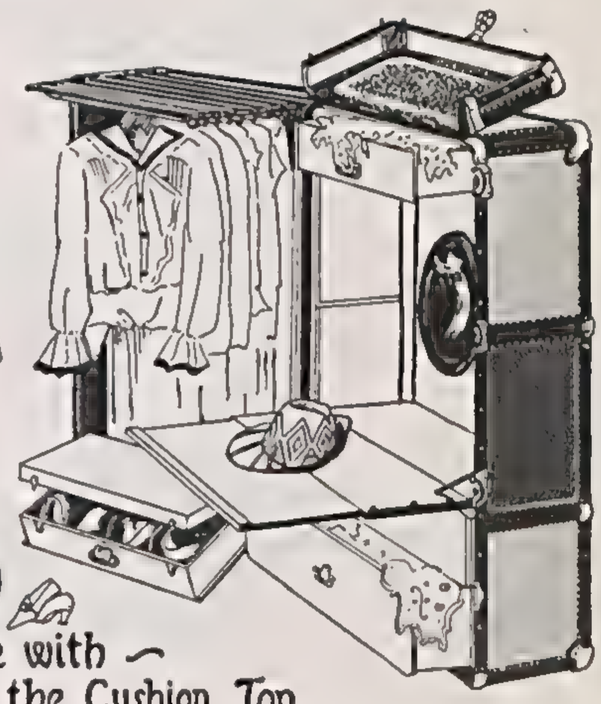


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NOBLESSE OBLIGE

A Society of France Which Protects the Orphans of War; and a New York Society Which Takes Care of Sick Children

FOR THE FRENCH ORPHANS

THE old-fashioned orphan asylum is passing both in Europe and in America, but France does not want any asylums, no matter how modern they may be. The war has made hundreds of thousands of fatherless children, and France believes that these can not grow up to be useful citizens unless they are enabled to stay in their homes and to develop in their individual way. To carry out this purpose a society has been formed under the name of "Orphelinat des Armees," with an American branch that is known as the "Society for the Education of the Fatherless Children of France."

In every town and village of France, the work of the central committee is carried out by local committees. These investigate the conditions of the orphans in each district, and they supplement the small state allowance where it does not enable the mothers to keep the homes together. They also appoint guardians who follow the course of each child at school, noting its tastes and aptitudes, and consulting with the mother about the career best suited for it. When a decision is reached, the child is given an excellent training for the calling it is to follow, whether it is that of a manual laborer or that of a professional worker or an artist. Furthermore it is always brought up in the religion of the parents.

HELP AT ONCE IS NECESSARY

The society, in short, aims to make the life of the child develop in the way it would have if the father had been alive—a tremendously important undertaking since it concerns the welfare of an immense number of future French citizens. They must have the help of the society immediately, for neglect during this period of their lives can not be repaired later on. Assistance is needed at once and for a period of at least two years. Ten cents a day, $36.50 a year, is enough to give one French child an efficient training. It is estimated that there will be about three hundred thousand of these fatherless children.

Among the members of the American Committee of the Society are Mr. Paul Bartlett, Mr. Joseph H. Choate, Bishop Alfred Harding, Mrs. J. Borden Harriman, Hon. Myron T. Herrick, Mrs. Ethelbert Nevin, Judge Alton B. Parker, Mrs. Whitelaw Reid, Hon. Elihu Root, Mrs. Cornelius Stevenson, and Mrs. Archibald Hopkins. The headquarters of the committee are at 9 East 48th Street, New York City, and donations may be sent to the treasurer, Mr. Walter W. Price at that address.

HOSPITALS OF ST. JOHN'S GUILD

THE complaint is often heard that charitable institutions lessen the value of their services by intricacies of red tape, but one association, at least, stipulates in its precepts that no one who asks for aid shall have to wait until official investigation has decided that the applicant is entitled to free care.

This association is St. John's Guild. It was founded in 1866 as a charitable society connected with St. John's Chapel or Trinity parish for the purpose of relieving the sick children of the poor in New York City. A society with an object of such far-reaching importance is destined to grow and St. John's Guild did grow. It expanded beyond the limited confines of one church, and, in 1874, it withdrew from Trinity parish and became a non-sectarian institution. The reward of this liberal step was a still greater increase in the slope of its usefulness, and, at the present time, St. John's Guild supports two hospitals.

One of these is the Seaside Hospital at New Dorp, S. I. Until this year it has not remained permanently open, but now it provides continuous free service for twenty-eight sick or convalescent children during the entire twelve months.

A FLOATING HOSPITAL

In the summer of 1873 St. John's Guild gave two excursions on hired boats, and these were the beginning of its floating hospital work. Sea air is plentiful at the hospital in New Dorp, S. I., but ocean breezes can sweep more freely over the deck of a ship. With this in mind, St. John's Guild maintains a floating hospital service during the summer. Previous to 1899 the hospital-ship "Emma Abbott" carried 909,104 patients and since that year the "Helen C. Juilliard" has given care, medical treatment, and fresh salt air to 692,829 little children and their mothers.

On February 5, 1916, a new ship, also named the "Helen C. Julliard," the gift of Mrs. Augustus D. Julliard, was launched. Since July 1 of this year, the new "Helen C. Julliard," which accommodates 1,200 patients, has been the floating hospital of St. John's Guild; and it is, in every respect, as well equipped as any modern hospital ought to be.

The services of both hospitals are absolutely free, and any one desiring to send a patient to either one of them may notify the office of the Guild, 103 Park Avenue, New York; telephone Murray Hill 7027. Contributions for the work of the Guild may be sent to the treasurer, Mr. Isaac N. Seligman, at that address.



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Through the generosity of Mr. George F. Baker, the Metropolitan Museum of Art is the fortunate possessor of the famous "Salome," painted by Henri Regnault

ART

THE summer holiday of art is over. Canvas laden artists are returning from Provincetown, Old Lyme, Ogunquit, and many another summer paradise of artists, and the New York galleries are beginning to shake off their mid-summer somnolence and think of exhibitions to come. The real beginning of the art season is, of course, still a considerable number of weeks off, and nearly everywhere, as yet, plans for the coming season are nebulous. Yet this year sees the theatrical season in New York in full swing many weeks before its time, and there are indications that the art season may prove but little less forward.

At the most of the galleries mainly devoted to paintings, the regular summer exhibitions are still on view, but several of the print galleries—for the print galleries are always last to close and first to open—have already opened exhibitions.

BIRD STUDIES BY BENSON

The Kennedy Galleries have for some time had on view a set of delightful drawings of birds and water-fowl, in sepia and India ink, by Frank Benson, and an extensive collection of dry-points and etchings by the same artist. Although Benson is perhaps most widely known as a member of the notable Boston group of painters, which includes such men as Tarbell, Paxton, and De Camp, it is, to many critics, in his studies of bird life in drawing and in dry-point that he is most original and most genuinely significant. He sees the formation of wing and feather with an eye as keen as that with which Faestad, the Swedish painter, sees the snow; he catches unfailingly the characteristics of each species of bird, the peculiarities of their flying motions, and he portrays what he sees with unerring hand, whether in drawing or in dry-point.

Yet accurate as is his observation and truthful as is his record, Benson is no less a joy to the artist than to the sportsman, —an accomplishment rare indeed among present-day artists. His drawings are remarkable alike for the great beauty of composition, the swinging rhythm of motion, and the sense of light, air, and space which they give. And all this is obtained with the simplest means, by a pure wash unmixed with any other medium and handled with the most exquisite delicacy and wholly without bravura.

IN DRAWING AND DRY-POINT

All the drawings shown at the Kennedy Galleries are on a large scale; the largest as well as one of the loveliest was "Swan Flight," a three-panel drawing, measuring nearly four feet in length. In this drawing, a large flock of swans is seen flying in characteristic V-form, dark against a softly gray sky, save where a turn of wing tip or head catches a direct light and gleams white for an instant in contrast with the surrounding grayness. The dark heads of the swans form recurring accents of black. Below the flying swans stretch level marshes, lightened with shimmering pools. This same accenting use of the black heads appears in the drawing of ducks in the water, called "The Whistlers," while in "Evening," the light on gleaming water and in pale sky is a foil for the dark birds silhouetted against it.

The dry-points of Benson far surpass his etchings, though as etching is the latest medium which he has adopted, one may not cavil at that, especially as the inferiority lies obviously not in artistic intention but in an inadequate knowledge of the medium employed. What the artist will eventually do with etching may be guessed from the accomplished beauty of his dry-points. Two exceptionally fine examples of his work in dry-point were to be seen in this exhibition. One of these represents two flying ducks; the other, two white herons standing in the water. In the latter, the water is indicated by an almost imperceptible film of gray, and against it the herons gleam with dazzling whiteness; the drawing of their delicate aigret plumes is a marvel of dry-point work.

The New York Public Library has added to the etchings and other prints

(*Continued on page 152*)



The Pride of Milady's Slumber Room

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Style 794—"Adjustable Waist Type"—Made of strong marquisette and filet lace trimmed with Venice edge around arm holes, has an elastic waist band and is reinforced under arms. Hook front style. Sizes 32 to 46 in white and pink. The low price of this Brassiere is no measure of its real value. Though making its bow this season, the good stores everywhere are showing a full line of sizes.

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ART

Continued from page 150

which have been on view all summer, the Charles A. Munn collection of early American prints, a collection of both historic and art interest. The galleries of Braun et Cie have been showing a group of unusual etchings by Ozias Dodge, while the Photo-Secession Galleries had on view, through early September, a varied exhibition which included drawings by Virginia O'Keeffe, water colors by Duncan, and oils by René Lafferty.

GIFTS OF HIGH WORTH

A noteworthy addition to the collection of the Metropolitan Museum of Art was made by the recent gift by Mr. George F. Baker, a trustee of the Museum, of the "Salome," painted by Henri Regnault.

Regnault, although he was killed in the siege of Paris in the Franco-Prussian war before he was thirty, was unquestionably the greatest of the followers of Delacroix, the famous leader of the Romantic school of French painting, and he is closely related to his great master in both temperament and technique. Young as he was, he had already completed a number of remarkable canvases, the finest of which is the equestrian portrait of Marshall Prim (now in the Louvre), which ranks fairly as one of the finest nineteenth century French portraits.

After the manner of colorists, Regnault has a passion for "symphonies." His "Moorish Headsman," painted in Morocco and first exhibited in Paris, was a symphony in red used with skill to depict eastern cruelty and fatalism. For his portrayal of that barbaric combination of irresistible fascination and repellant cruelty which constitutes Salome, he has knowingly selected a symphony in yellow. A yellow satin curtain forms the background, and strikingly—one might almost say, brazenly—against this is posed Salome, seated and holding in her lap a great copper "charger," over which her left hand holds an ivory-handled knife in a red velvet and silver scabbard. Her tunic of pale yellow falls low on the right shoulder and is held with a silver clasp above a bracelet in the form of a green enamel viper with ruby eyes. Over one shoulder is thrown a shawl of a pink which almost matches the shoulder, and a wide violet sash brings the note of the complementary color of yellow. Dominating all this delicate scale of colors and definitely determining the tone of the picture is the barbaric mass of black hair which frames the equally barbaric beauty of the face.

The painting, which is one of the latest of Regnault's works, having been painted only a year before his death, has been placed on exhibition at the Metropolitan Museum in the Recent Accessions Room.

A second notable art gift is that recently made to the City of Newark by Mr. Christian Feigenspan, as a memorial of the two hundred and fiftieth anniversary celebration held at that city in the early summer. This memorial is in the form of a full-size copy of the famous equestrian statue of Bartolommeo Colleoni, by Andrea del Verocchio, which is one of the great treasures of Venice. This work, which was executed in the late fifteenth century, stands opposite the hospital of St. Mark, in Venice, and is generally ranked as the finest equestrian statue in the world.

The copy, designed to stand in Clinton Park, Newark, has been modeled by J. Massey Rhind of New York. It is cast in bronze and has been mounted on a high pedestal which is a copy in Cherokee marble of the original pedestal in Venice. Rhind, who is a Scotchman by birth, is a sculptor of recognized ability and long experience. He is already represented in Newark by an equestrian statue of Washington.

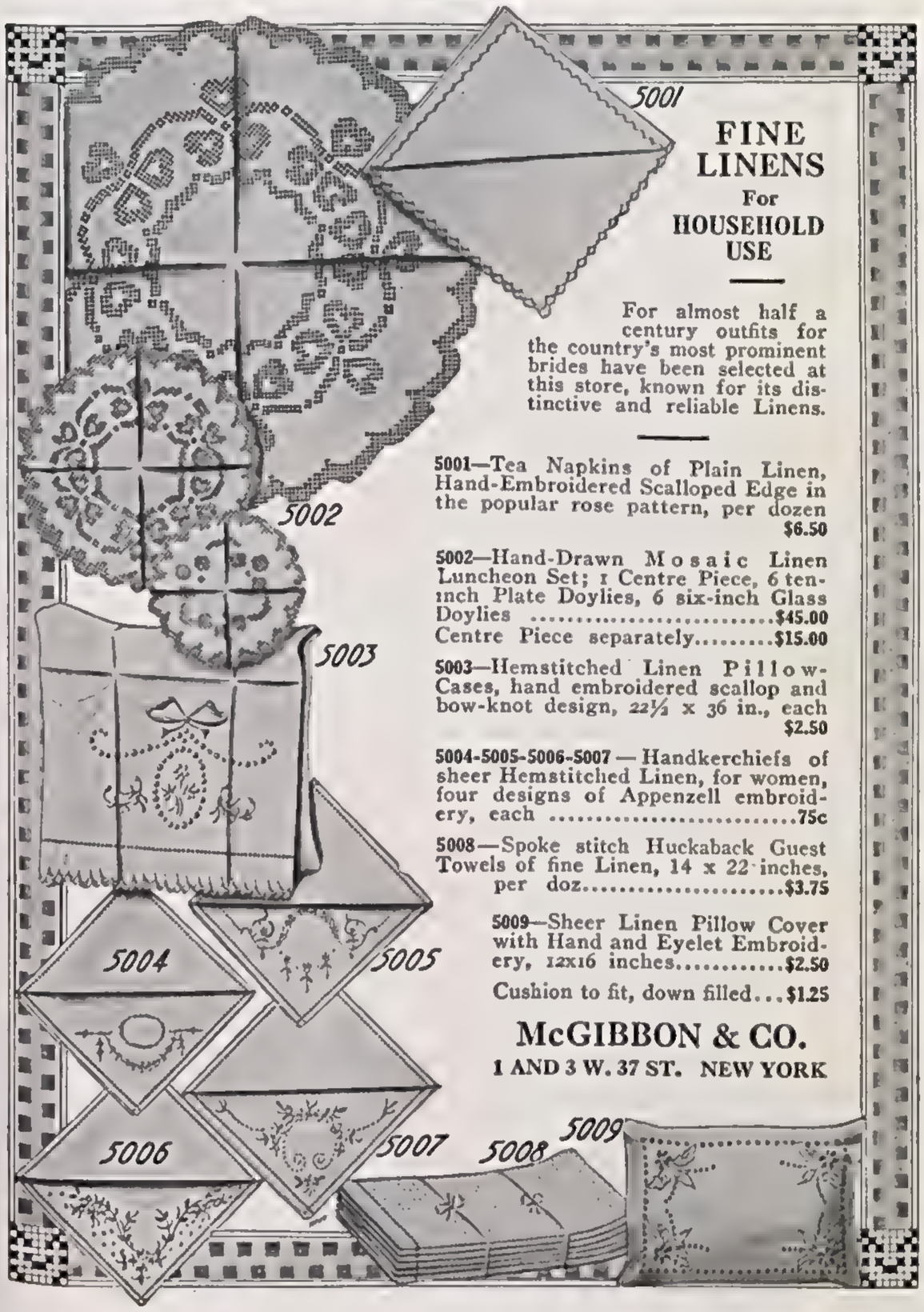
THE NATIONAL ARTS CLUB

The National Arts Club will continue, until September 28, the extensive exhibition of sketches and studies by painter members of the club. Nearly three hundred works are included in this exhibition and many artists of note are represented there, among them Douglas Volk, Edmond Graecen, Paul Cornoyer, Helen M. Turner, and H. Ledyard Towle. Though they can not, of course, compete with exhibitions of finished work, such collections of sketches and studies possess a definite interest of their own. It is not only that they throw light upon the methods of work of different painters, but that the sketch records a first impression with a freshness, a vividness, and a singleness of purpose not always maintained in the finished work.



Whether in drawing or in dry-point such as this, Benson is one of the unrivaled modern masters of the portrayal of water-fowl





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The return of Autumn brings social festivities, and lovely woman finds that her complexion now requires instant attention. No really chic woman appears in evening dress with browned neck and shoulders, or with coarsened, reddened face and arms. Few there are who have not paid toll to Summer in the way of sun-burn, freckles, tan and blistered skin.

When the first charming blush left by Sol's rude kisses fades and an ugly sallowness takes its place—not, alas, as evanescent as a blush, but there to stay,—Beauty is in despair.

There is hope, however, even in this extremity, for here to New York the Great War has driven the most wonderful Beauty Expert of modern times,



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The fastidious women of European society, as well as the women of every country in the world, use and love her rejuvenating, marvellous skin-food, VALAZE, and the Valaze treatments are known throughout the world. There is no skin, however maltreated, however neglected and defective but can be made attractive and smooth and clear by the stimulating, "active" properties of VALAZE Beautifying Skin-food.

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Overcomes enlarged pores, flushing of face and nose, oiliness and "shine" of the skin, and blackheads. It also gives a mat appearance, whitens the skin and may be used to remove dust, grease or travel stains from face and neck and also fur stains from the throat! Price $1.50, $2.75 and $5.50 a bottle.

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MOTOR CLOTHES—BEFORE AND AFTER

REPRINTED BY PERMISSION FROM "BY MOTOR TO THE GOLDEN GATE," BY EMILY POST, COPYRIGHTED 1916 BY D. APPLETON AND COMPANY

Not the least interesting part of Emily Post's new "By Motor to the Golden Gate," an account of a thirty-day motor trip from New York to the Pacific, undertaken in April of last year, is that devoted to her observations on what to take on similar trips. The fact that Mrs. Post is considered one of the most smartly dressed women in New York, makes her advice of special interest. And Mrs. Post had been thoroughly accustomed to travel by motor; in 1898 she crossed Europe in one of the first motor-cars ever sold to a private individual; but she confesses that for her first trip across her own American continent she selected the wrong things with an accuracy that amounted to a talent. Her own light-hearted way of telling how and with what she started on her trip and her sadder and wiser remarks in chapter XXXII, when she returned, are best told in her own words:

THE START: CHAPTER I

"Of course you are sending your servants ahead by train with your luggage and all that sort of thing," said an Englishman.

A New York banker answered for me: "Not at all! The best thing is to put them in another machine directly behind, with a good mechanic. Then if you break down the man in the rear and your own chauffeur can get you to rights in no time. How about your chauffeur? You are sure he is a good one?"

"We are not taking one, nor servants, nor mechanic, either."

"Surely you and your son are not thinking of going alone! Probably he could drive, but who is going to take care of the car?"

"Why, he is!"

At that every one interrupted at once. One thought we were insane to attempt such a trip; another that it was a "corking" thing to do. The majority looked upon our undertaking with typical New York apathy. "Why do anything so dreary?" If we wanted to see the expositions, then let us take the fastest train, with plenty of books so as to read through as much of the way as possible.

Only one, Mr. B., was enthusiastic enough to wish he was going with us. Evidently, though, he thought it a daring adventure, for he suggested an equipment for us that sounded like a relief expedition: a block and tackle, a revolver, a pickaxe and shovel, tinned food—he forgot nothing but the pemmican! However, some one else thought of hardtack, after which a chorus of voices proposed that we stay quietly at home!....

One would have thought that we were starting for the Congo or the North Pole! Friends and farewell gifts poured in. It was quite thrilling, although myself in the rôle of a venturesome explorer was a miscast somewhere. Every little while Edwards, our butler, brought in a new package.

One present was a dark blue silk bag about twenty inches square like a pillow-case. At first sight we wondered what to do with it. It turned out afterward to be the most useful thing we had except a tin box, the story of which comes later. The silk bag held two hats without mussing, no matter how they were thrown in, clean gloves, veils, and any odd necessities, even a pair of slippers. The next friend of mine going on a motor trip is going to be sent one exactly like it!

By far the most resplendent of our presents was a marvel of a luncheon basket. Edwards staggered under its massiveness, and we all gathered around its silver-laden contents; bottles and jars, boxes and dishes, flat silver and cutlery, enamelware and glass, food paraphernalia enough to set before all the kings of Europe.

"I could not bear," wrote the giver, "to think of your starving in the desert."

Mr. B. brought us a block and tackle and two queer-looking canvas squares that he explained were African water buckets. All we needed further, he told us, were fur sleeping-bags and we would be quite fixed!

We had expected to leave New York about nine o'clock in the morning, but at eleven we were still making selections of what we most needed to take with us, and finally choosing the wrong things with an accuracy that amounted to a talent. Besides our regular luggage, the sidewalk was littered with all the entrancing-looking traveling equipment that had been sent us, and nowhere to stow it. By giving it all the floor space of the tonneau, we managed to get the big lunch basket in. Then we helped in the lady who traveled with us and added a collection of six wraps, two steamer rugs, and three dressing-cases, a typewriter, a best big camera and a little better one—with both of which we managed to take the highest possible percentage of worst pictures that any one ever brought home—a medicine chest, and various other paraphernalia neatly packed over and around her. Of this collection our passenger was allowed one of the dressing-cases, two wraps, and a big bag. As there was not room for three bags on the back, my son and I divided a small motor trunk between us; I took the trays and he the bottom. It seemed at the time a simple enough arrangement.

On our way up Fifth Avenue, two or three times in the traffic stops, we found the motors of friends next to us. Seeing our quantity of luggage, each asked: "Where are you going?"

Very importantly we answered; "To San Francisco!"

"No, really, where are you going?"

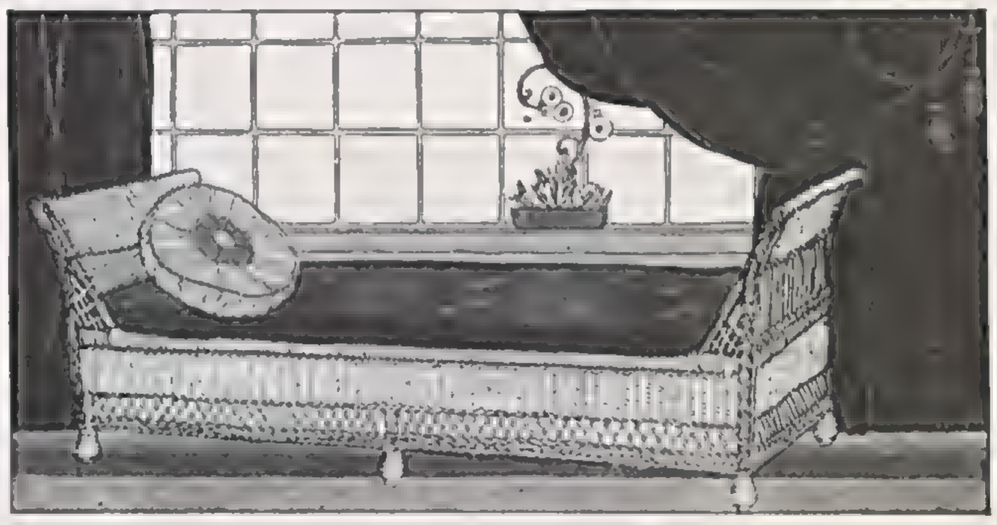
"SAN-FRAN-CIS-CO!!!" we called back. But not one of them believed us.

CHAPTER V—MIDWAY

Never in the world did people have so much luggage with nowhere to put it and nothing in it when it is put! Each black piece is bursting! Yet everything we have with us is the wrong thing and just so much to take care of without any compensating comfort. We have gradually eliminated everything we could until now we have just enough for three hallboys on our arrival and three porters on our departure to stagger under. Then too, although possible all right for a man and wife, sharing the motor trunk with a son is an inconvenience unimagined! If the trunk is put in my room, he finds himself somewhere on another floor or at the end of an interminable corridor unable to get his pajamas without entirely redressing. If the trunk is in his room I have to hunt for him, get his key, and bring the trays to my room. Packing one trunk in two rooms at once is even more difficult. Consequently, he has in desperation bought a "suitcase." It is orange-colored, made of paper, I think, and it also makes one more lump of baggage to be carried up and down and packed on top of our traveling companion.

In every way my clothes are a trial and disappointment. A taffeta afternoon dress that was intended to give me a smart appearance whenever I might want to look otherwise than as a bedraggled tripper comes out of the trunk looking like crinkled crepon. I thought of pretending that it *was* crinkled crepon,

(*Continued on page 156*)



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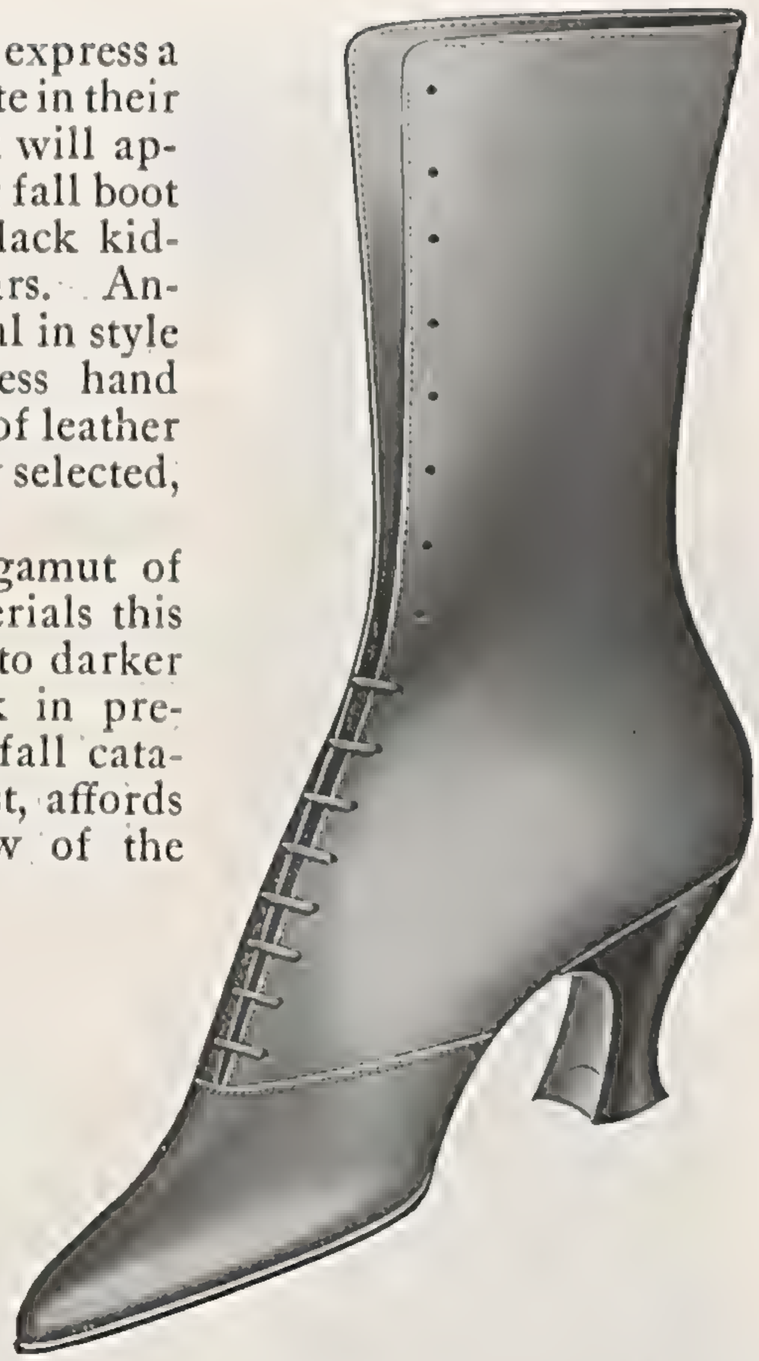
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New York

MOTOR CLOTHES—BEFORE AND AFTER

(*Continued from page 154*)

but its crinkle was somehow not quite right in evenness or design. There is also a coat and skirt of a basket weave material that I had made especially to be serviceable motoring. I don't know what sort of dresses would have packed better, but I *am* sure none could be worse. In fact, I unhesitatingly challenge these two of mine against the most perishable clothes that any one can produce, that mine will wrinkle more and deeper and sooner than any others in existence.

I have, however, found one small article that I happen to have brought, a great success, and that is a lace veil with a good deal of patterns,—one of those things that make you look as though something queer was the matter with your face—unless there *is* something the matter with your face, in which case it takes all the blame. As we come into the outskirts of the city where we are to spend the night, I take off, in the car, my goggles and the swathing of veils that I wear touring, and put on the lace one. The transformation from blown-about hair and dusty face to a tidy disguise of all blemishes is quite miraculous. Dusters are ugly things, but as every woman who motors knows, there is nothing so practical. I don't think personally that silk ones can be compared for sense and comfort with those of dust-colored linen or cotton. Silk sheds the dust perhaps a little better, but wrinkles more. At all events, I find that by putting my lace veil on and taking my duster off, I can walk up to the desk and register without being taken for a vagrant.

CHAPTER XXXII—CLOTHES

Offering advice on clothes for a motor trip is much like offering advice on what to wear walking up the street. But on the chance that in a perfectly commonplace list there may be an item of use to some one, I have inventoried below a list of things that I personally should duplicate, if I were taking the trip again:

"First: a coat and *pleated skirt* of a material that does not show creases. Maltreat a piece first, to see. With this one suit, half a dozen easily washed blouses and a sleeveless overwaist of the material of the skirt, which, worn over a chiffon underblouse, makes a whole dress, instead of an odd shirtwaist and skirt. These underblouses are merely separate chiffon linings with sleeves and collars, and half a dozen can be put in the space of a pound candy-box—yet give the same service as six waists to your dress.

On an ordinary motoring trip such as over the various well-worn tours of Northeastern States or of the Pacific Coast or Europe, where you arrive in the early afternoon with plenty of time to rest for a while and dress for dinner, several restaurant or informal evening-dresses may be useful, but crossing the continent, unless you stop over several days in cities where you have friends, in which case you can send a trunk ahead, it is often late when you arrive, and any dressing further than getting clean and tidy does not strongly appeal to you. Besides one suit and blouses, a very serviceable dress to take would be a simple house dress of some sort of uncreasable silk. There is a Chinese crêpe that *nothing* wrinkles—not to be confused with many varieties of crêpes de Chine that crease like sensitive plants at a mere touch.

If I expected to go through towns where I might be dining out, I would add an evening dress of black jet or cream lace—two materials that stand uncreasingly any amount of packing. Otherwise my third and last would be a silk skirt and jacket—the skirt of black and white up and down stripes with white chiffon blouses, and the jacket black. The taffeta should be of the heavy soft variety that does not crack and muss. The skirt should be unlined and cut with straight seams gathered on a belt; a dress that folds in a second of time and in a few inches of space. With the coat on, it is a street dress; coat off (with a high girdle to match the skirt), it is whatever the top of the blouse you wear makes it.

"A duster is, of course, indispensable. And you are soon thankful if you have brought a heavy wrap. When you need it, nothing is as comfortable as fur. I took an old sealskin coat and I don't know what I should have done without it. On my personal list, a mackintosh has no place. If it rains, the top is up, and to keep wind out, I'd rather have fur.

Nor are shoes under ordinary fortunate circumstances important. But on my list are "velvet slippers." Scarcely your idea of appropriate motoring footwear, but if your seat is the front one over the engine, you will find velvet the coolest material there is—cooler than buckskin, or suède, or kid or canvas—much! And if you want to walk your luggage, after all, is with you.

Every woman knows the kind of hat she likes to wear. But does every woman realize, which Celia and I did not, that a hat to be worn nine or eleven hours across a wind-swept prairie must offer no more resistance than the helmet of a race driver? A helmet, by the way, made to fit your head and face is ideally comfortable. A hat that the wind catches very little won't bother you in a few hours, but at the end of ten, your head will feel stone-bruised. An untrimmed toque, very small and close, and tied on with a veil is just about as comfortable as a helmet. It has the disadvantage of having no brim, but yellow goggles mitigate the glare, and it is the brim, even though it be of the inverted flower-pot turn-down, that is a pocket for wind that at the end of a few hours pulls uncomfortably.

A real suggestion to the woman who minds getting sunburnt, is an orange-colored chiffon veil. It must be a vivid orange that has a good deal of red in it. Even with the blazing sun of New Mexico and California shining straight in your face, a single thickness of orange-colored chiffon will keep you from burning at all. If you can't see through chiffon, but mind freckling or burning, to say nothing of blistering, sew an orange-colored veil across the lower rims of your goggles and wear orange-colored glasses. Cut a square out of the top so as to leave no sun space on your temples, and put a few gathers over the nose to allow it to fit your face. Fasten sides over hat like any veil. The Southwestern sun will burn your arms through sleeves of heavy crêpe de Chine, but the thinnest material or orange—red is next best—protects your skin in the same way that the ruby glass of a lantern in a photographer's developing room protects a sensitive plate.

Wear the thinnest and least amount of underwear that you can feel decently clad in, so as to get as many fresh changes as possible, in the least space, because of the difficulty in stopping often to have things laundered. If I were going again I should take everything I could of thin crepe de Chine. It seems to be very easy to launder, and is everywhere returned in a clean and comfortably soft condition, whereas linen often comes back uncertain as to color and feeling like paper.

Although of more service on boats or

(*Continued on page 168*)



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WHAT could be better than this feminine "greatcoat" for gusty October and the Wintry months to follow? A very pleasing utility coat possessing a tailored smartness. May be had in navy, brown, green or black wool velour. One button in front forms a sailor collar when open. Ripple sides and back modishly caught in by belt with two metal buckles. Fifty inches long. When ordering, give exact measurements.

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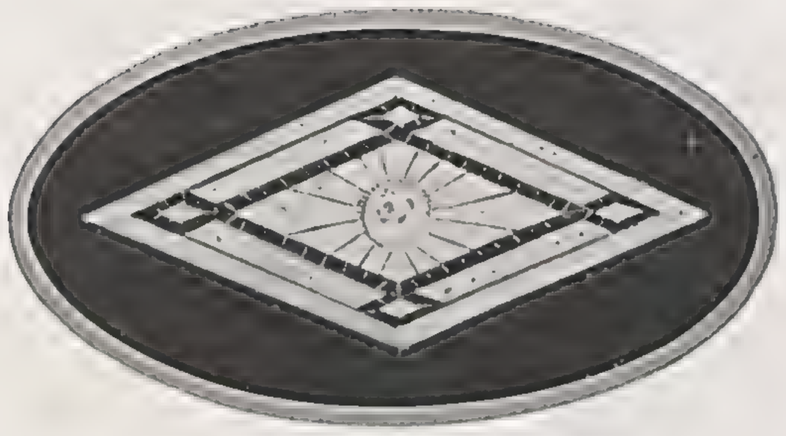
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When the owner wishes this combination of sapphires, diamonds, and platinum to cease being a brooch and begin being a pendant, she has only to detach the pin, for this discloses a tiny onyx ring to slip on a chain. This reproduction and one at lower right are in exact size

The JEWELS *of the* NEW MODE

THAT designer who thought of the little fob watch illustrated at the lower right on this page must have been studying the fashion tendencies, for a correct Directoire costume without a fob watch is unthinkable, and though the Directoire may not rule the mode, it will surely have considerable influence upon it. The platinum case is set with diamonds cut to fit the design and with bits of onyx, and it hangs from a bit of black grosgrain ribbon edged with tiny diamonds. A pin of diamonds and onyx attaches it to one's correctly high Directoire belt. The watch itself is Swiss.

The wrist watch is not now quite so smart as it was. Its place in society has been taken to a great extent by such pendant watches as that illustrated at the lower left on this page. On a slim black cord is suspended a tiny watch of Swiss origin, disguised by an intricate design of diamonds and onyx set in platinum. So that there will be no danger of a stiff appearance, the tiny watch is made with tiny cleverly concealed hinges to give it flexibility.

A most accommodating pin is the one pictured at the top of this page, for it may be either a pin or a pendant. It is of sapphires, lapis lazuli, or aquamarines, and diamonds, set in platinum. When one wishes it to cease being a brooch and start being a pendant, its detachable pin is removed and a tiny onyx ring makes its appearance, by means of which the pendant which was once a pin may be hung on cord, ribbon, or platinum chain.

An ornament strictly in keeping with the Directoire trend in fashions is the pearl tassel illustrated in the middle, at the bottom of this page. The tassel itself is of many little strings of finely matched pearls, topped with a lace work of platinum and diamonds. The black cord passes through the diamond studded loop of the tassel and ends at the back in knots of platinum set with diamonds.

(Below) Of deceptive frivolity, it is all onyx, diamond and platinum hung on a slim black cord. Reversed, it discloses a tiny Swiss watch. This and the reproduction below slightly smaller than originals



(Below) The wrist watch now yields place to the pendant watch and to the fob watch which was so essential a part of all Directoire costumes The jewelry shown on this page is from Bechet

They are doing all sorts of things with tassels; decorators fill rooms with them; couturiers end frocks with them; and now the jeweler finds in tassels a model for a pearl and diamond pendant

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Nestlé Waved

The Nestlé Permanent Hair Wave

PROBABLY no discovery or invention of recent times has had such universal approval as the treatment of straight hair by the Nestlé Method. Nestlé Waving is now in its twelfth year and has travelled to every civilized country and to every European Court in this short time. Even Marcel waving (which was so much in favor until Mr. Nestlé's invention) was not known in Paris until twenty years after it was invented by Mr. Marcel in 1873, and was still unheard of in America four years after that.

One of the reasons of the Nestlé success is that if scientifically executed the permanent wave is undeniably the very best hair treatment in existence because it accelerates the intercourse between atmosphere and organism. It stimulates the hairbase naturally, a thing which no massage or lotion treatment of the scalp can achieve.

Another reason is, of course, the natural beauty it gives to the hair. The wearer does not look like having spent money for an appearance which ought to be a natural gift.

By the Nestlé Method the straightest hair no matter how lank it may be is made naturally curly in an incredibly short time. The time taken depends, of course, on the skill of the operator, but at Nestlé's where only permanent waving is done and every operator is a technical expert, a full head of hair can be waved within two hours. The results are truly permanent. The effect is there so long as the hair so treated remains on the head. This is guaranteed. It can only grow out. (Human hair grows at the rate of about ½" per month.) Nestlé waved hair can be washed any time or treated with hair lotions; the more humidity on the scalp or its surroundings, the better the results.



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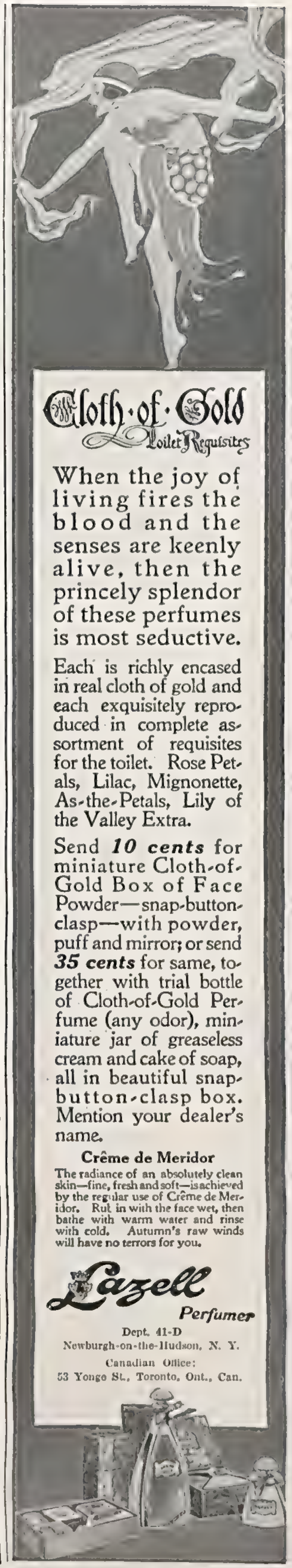
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Send ***10 cents*** for miniature Cloth-of-Gold Box of Face Powder—snap-button-clasp—with powder, puff and mirror; or send ***35 cents*** for same, together with trial bottle of Cloth-of-Gold Perfume (any odor), miniature jar of greaseless cream and cake of soap, all in beautiful snap-button-clasp box. Mention your dealer's name.

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SEEN *in the* SHOPS

(*Continued from page 88*)

only at winter resorts, but also in the suburbs, much as it now used in the suburbs of English cities. These demands have resulted in a skirt which is an excellent model for either cycling or for general sports wear. It is of an English rough material with a dark plaid, and it is so cleverly made that even when it is worn in its divided state (which is accomplished by buttoning back the front flap, as is shown in the smaller sketch at the bottom of page 88, it is full enough to hang like an undivided skirt.

The small hat sketched with the bicycle skirt is of panne velvet. It is reversible and may be worn either side out, as it is completely finished in and out. The inside contrasts in color with the outside. The hat may be had in such combinations as rose and black, green and white, or blue and black and others. In the same sketch is a heavy shetland sweater with collar and cuffs of white angora. It may be had in any of a wide variety of colors, or in white with collar and cuffs of colored angora. One of the smartest new frocks is sketched at the lower right on page 88. It is of beige tricot gabardine. It has a plaited skirt, and its back, most important of all, is extremely well cut. The cape collar can be worn either open or buttoned close.

With the frock is sketched a hat which turns back abruptly from the face in the approved autumn manner. It is of velvet of any of a variety of colors, and its trimming is a sweeping wing which repeats the color of the velvet and shades to a contrasting color.

One of the largest shops in town has been so remarkably successful with the charming French blouses it has recently imported that even greater effort has been expended to import simpler and less expensive blouses for morning wear. These importations range from simple models to more formal blouses.

The sheerest of white French voile is the substance of the blouse at the top of the page; it is trimmed with hand-done drawn-work and hemstitching, and by fluted voile edged on the collar and cuffs. Crochet buttons fasten the front.

The blouse at the lower right is made by hand, as are all of these waists. It is of sheer, fine, white batiste, and its sailor collar, its turned back cuffs, and both sides of its front are trimmed with fine drawn-work. A cluster of fine tucks gives the necessary fulness to the front. With this blouse is sketched a Spanish sailor of black satin antique, which is extremely smart this season. It has a gold metal beading around the crown, through which is laced a black grosgrain ribbon. The brim is faced with black velvet.

The blouse at the lower left may be either chiffon cloth or Georgette crêpe, flesh color or white. The deep collar and frills are finished with tiny flutings of the material. The sailor hat in the same sketch is of velvet in any of a variety of colors, trimmed with matching grosgrain ribbon and two pompons of contrasting color.



Hand-made, as are all its fellow importations, is this blouse of white French voile, trimmed with drawn-work and fluted edges; $6.95



It may be of chiffon cloth or Georgette crêpe, either flesh color or white, this accommodating French blouse with a fichu collar. The wide hat is velvet; blouse, $14.75; hat, $16.50



The hand-made French blouse of sheer white batiste is trimmed with drawn-work. The black satin Spanish sailor is trimmed in gold beading and black ribbon; blouse, $6.95; hat, $15



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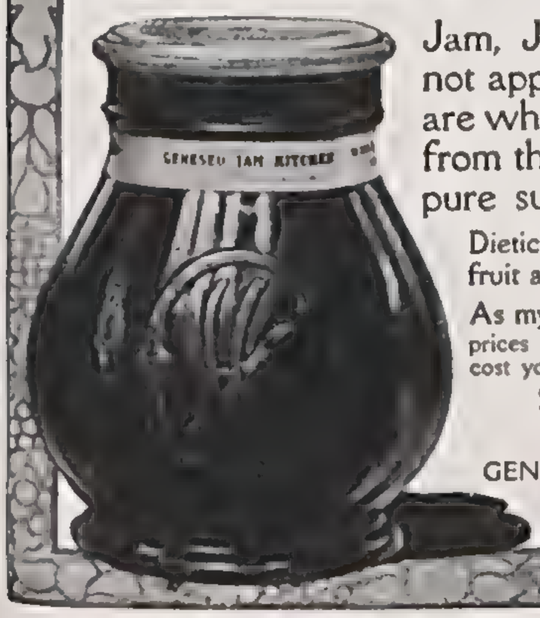
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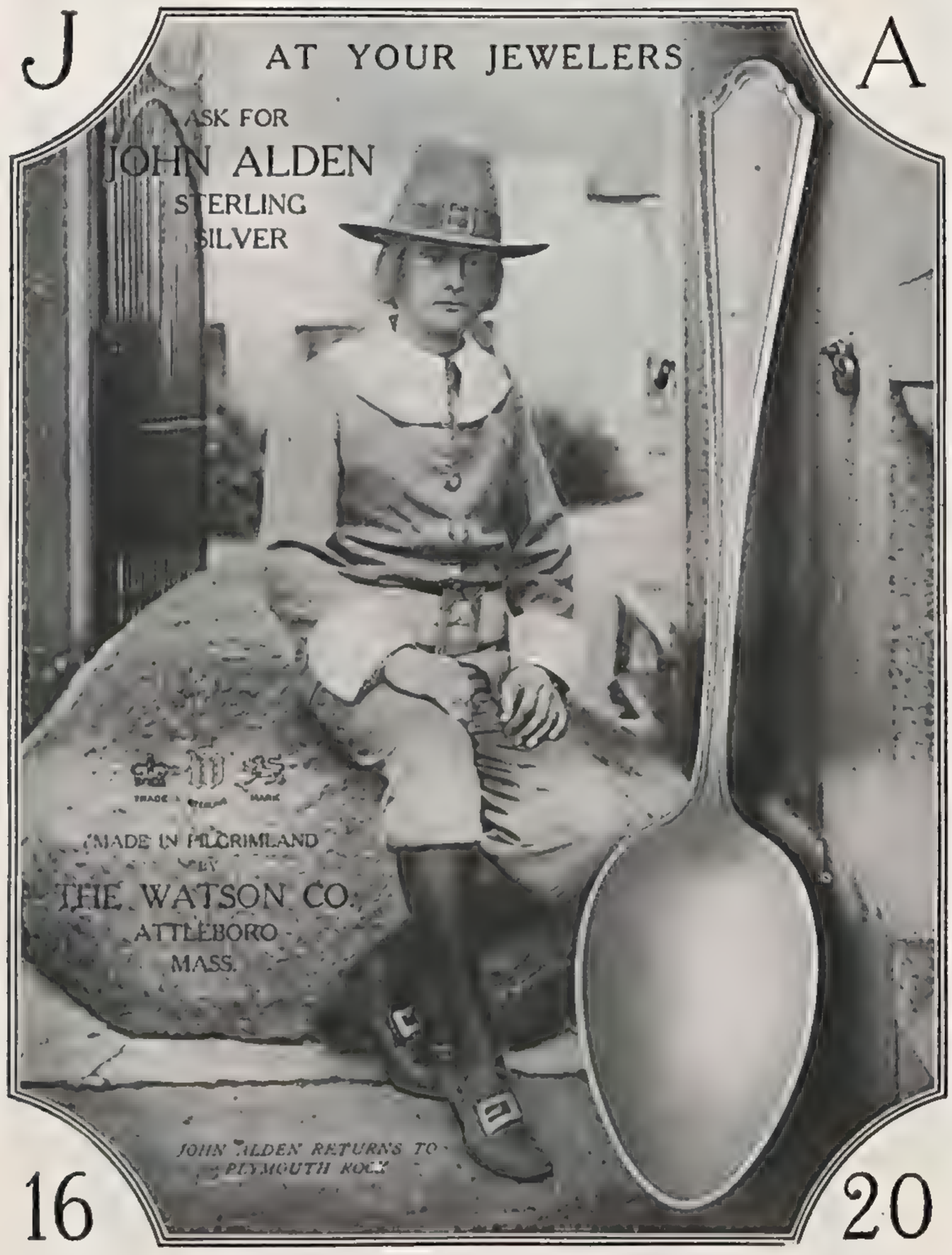
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ANSWERS TO CORRESPONDENTS

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Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

PROBLEMS OF A BRIDE-ELECT

Miss L. C. B.—Owing to illness in the family there has been no formal announcement of my engagement and only the immediate family will be present at the wedding. I do not intend sending any cards of announcement, but I should like my intimate friends to know of my marriage before the ceremony. What would be the correct way to tell them? Will you also give me some suggestions for the plan of a quiet and informal wedding ceremony?

Ans.—We would most strongly advise your writing personal notes to your intimate friends to announce your engagement to them. Sometimes brides and grooms begin their married life surrounded by rather hard feeling as a result of their apparent disregard of this little attention to life-long friends; so by all means write personal notes announcing your engagement, even though no guests are to be bidden to the wedding.

A home wedding may be made very pretty if one chooses a bow window, or the end of a room that may be arranged as a little altar with a background of plants and flowers. If there is a side door, the clergyman comes in first and takes his place; then follow the groom and the best man; and all await the bride and her attendants, who usually start from the other end of the room in order to give the effect of coming up an aisle. If there is no side door through which the clergyman, groom, and best man may enter, then it is usual for the clergyman to walk in from the same door as the bride, preceding her by a minute and taking his place at the chancel rail; then the groom and best man walk up the same way to take their places; and then the bride and her attendants follow. A simple way to insure a cleared space is to tie two ribbons or cords on either side of the temporary altar, and just before the wedding party are to enter, two ushers or men friends of the family (sometimes this task is undertaken by two pretty young girls) untie the cords and walk down the room, dividing the guests on either side, and hold this barrier until the bridal party reaches the chancel rail.

TO ACKNOWLEDGE THE WEDDING GIFT

Miss A. E. B.—Should a bride write notes of thanks for wedding gifts to relatives and friends of her husband, when she has never met them?

Ans.—Your husband's friends and relatives become your friends, and all wedding presents are sent for you also. You were thought of when the present was selected, and a note of real appreciation of that thought will go a long way toward keeping your husband's friends.

The form varies according to the persons, and in proportion to the degree of intimacy in your husband's friendship with them. Below we give a rather informal way of acknowledging the gift.

My dear Mrs. Brown:
I wish to thank you and Mr. Brown very much for the beautiful bowl which came for Jack and me. I hope that some day we may have the pleasure of having you dine with us and help us to enjoy the berries which it will hold.
Cordially yours,

Miss S. L. D.—In acknowledging a wedding gift from a Mr. and Mrs. Charles Brown, friends of my fiancé's, should I address both letter and envelope to both, or merely write to Mrs. Brown and thank them both? May the joint card (Mr. and Mrs. John Smith) be substituted for the one card of her own and two of her husband's cards, which a married woman leaves when calling on another married woman, or is it used only when both husband and wife call?

Ans.—Where a gift is sent by a husband and wife, it is etiquette to write a friendly informal letter to the wife thanking the husband through her.

As to the "Mr. and Mrs." card, there is a great difference of opinion in regard to its use. Some people consider that the joint card should be used when left by both at a house where condolences, congratulations, or sympathy must needs be expressed by the formal act of leaving their names. When a bride makes a round of first calls, to acknowledge the first calls made upon her, such a card fills a courteous office. With it is included one of the husband's cards.

Mrs. M. S. M.—Is it not correct to acknowledge wedding announcements by sending cards to the parents of the bride? When a married man is calling upon a family where there are daughters who are out in society, should he not leave cards for them as well as for their mothers?

Ans.—It is more correct to acknowledge wedding announcements, and it is done by sending cards to the parents, or to those in whose name the announcement may be issued, as well as to the bride and groom.

Common sense has prevailed to-day in regard to the number of cards to be left at a house. When a man calls he leaves one card for the ladies and one for the men of the house.

HISTORY MADE NEW FOR CHARITY

Mrs. L. T. D.—Will you give me some suggestions for a charity entertainment to be given in Virginia?

Ans.—A recent success for the benefit of a New York charity was the giving of some old historical pictures of the city, with people who were descendants of well-known characters to pose in them.

It would seem that in Virginia there is so much tradition that you have a

(*Continued on page 164*)



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ANSWERS TO CORRESPONDENTS

(*Continued from page 162*)

wonderful opportunity, and if you think along these lines, you will realize how many interesting pictures you could make. The point in a charity or benefit is to have as many people as possible interested, and certainly the attendance of a whole family would be assured if one of their members were to appear in some noted ancestor's clothes. Vaudeville, or cabaret shows are always popular, if there is very good local talent. In that case, a stage is arranged at one end of the room and the guests sit at small tables, where refreshments are served by the young men and girls who are dressed as waiters. Flower girls may walk about selling flowers and programs, and in that way a considerable amount of money may be collected. Of course, such an entertainment always ends in a dance, to-day.

UNCERTAINTIES OF DINERS-OUT

Mrs. L. T. M.—When dining in a restaurant is it customary if a friend comes to the table to speak to one, to present that friend to the people with whom one is dining?

Ans.—The question of introductions is a very subtle one. It is not wise always to introduce people; on the other hand, this creates a very awkward situation if you are seated in a restaurant and any one comes up to your table. Sometimes to avoid introductions that you know would not be agreeable, the better plan is to rise at once and go forward to meet the persons and head them off, as it were, from coming directly up to the table. One always questions the taste of approaching the table when people are dining, even though one knows them very well, unless they also show their inclination to have one come over to see them. It is very awkward to interrupt the meal; men, of course, should rise and remain standing as long as a woman guest at their table has risen to speak to some one else; so altogether it is extremely disturbing.

Miss A. E. J.—Does the dinner escort sit at the right or at the left of the woman whom he takes in to dinner?

Ans.—At a dinner party one usually has a man on either side of one, but the man who takes one in to dinner is usually seated at the right; still, there is no cast iron rule on the subject. Sometimes for convenience's sake, the hostess is obliged to separate relations and so place the man who takes one in, on one's left.

TO RISE OR NOT TO RISE

Mrs. M. W. G.—Is it correct for a woman to rise from the table in a public dining-room when an elderly woman comes to speak to her or is introduced to her?

Ans.—It would certainly be most incorrect not to rise when an elderly lady speaks to one in any place, whether in public or in the privacy of the home. This is a question we like very much to have put to us, as we feel it is very important, in this new world, to spread more sense of reverence, which if practised in these smaller points finally becomes of national benefit.

Miss G. M. B.—On what occasions should a young girl rise when greeting people, introducing them, or being introduced to them?

Ans.—When a girl is in her own home, she naturally rises when her guests come in. When she is in someone else's house, she always rises when a woman (even one who is as young as herself) comes up to her, but not when a man is introduced to her or greets her, unless he is her host, an older man, or a church dignitary,—kings and queens rise to meet a clergyman. If she wishes to introduce two men, she naturally remains in her seat while she is doing so; but she would rise when a woman came over to speak to her.

We are very glad to have you ask us this question as we find that a great many young American girls are so uncertain on this subject that they remain seated when members of their own sex speak to them, which, of course, shows lack of knowledge of etiquette on their part.

TO DECLINE INVITATIONS

Mr. G. A. P.—Will you kindly tell me the correct form for declining an invitation to afternoon tea?

Ans.—The accepted way of declining an invitation to an afternoon tea is to send one's card on the day of the tea. This is all that is necessary if the tea is a large affair. If it is small and the invitation has been sent in the third person, then decline in that way—

Mr. White
regrets extremely
that he is unable to accept
Mrs. Brown's
kind invitation for tea
on Tuesday afternoon
February sixteenth

Miss B. M. P.—Please advise me as to the correct form for declining an invitation to a wedding reception.

Ans.—The proper form for declining an invitation to a reception following a wedding would be either by sending your cards as soon after the receipt of the invitation as possible, or by declining in a written note as follows:

Mr. and Mrs. John Brown
regret their
inability to accept
Mr. and Mrs. Smith's
kind invitation
to the marriage reception
of their daughter
on June second

THE PUZZLING PATH OF CARDS

Miss A. L. G.—What is the approved form for the card of an unmarried woman?

Ans.—One's visiting card is very much a question of taste. There are, however, certain rules for unmarried as well as for married women. The quality of the cardboard should be above reproach; blue-white is used in preference to yellow-white; the name may be in either script or English black letters,—the latter is very popular now. The card should be nearly square and small, and is marked in this way:

Miss Grace Green

or—

Miss Green

if she is the head of her house.

Mrs. G. H.—Please tell me the correct number of cards to leave when attending a reception given by one woman in honor of two or more women who are her guests.

Ans.—As a reaction from the rather senseless quantity of cards that used to be left at a house for the hostess, every member of the family, and all the guests of honor, Dame Etiquette has come to her senses, and to-day the caller is presumably there to pay her respects to both the hostess and to any guests who are receiving with her; so one or, at the most, two cards of the woman's and two of her husband's are all that is necessary.

When large receptions were given in Washington, New York, Newport, or any other large social center, it required the services of several secretaries to sort a senseless heap of cards which, when reduced, meant that perhaps fifty guests had been present. You will appreciate the logic of the saner form.

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a complete assortment of
Ultra Fashionable
apparel from the simplest negligee to the most exquisite evening gowns. 35½ to 58 bust; 30 to 49 waist.



V320038—*Beautiful hand-tailored French velour suit, richly embroidered. Shows the new elongated back and has pointed panels, excellent features to decrease apparent width and give slender lines. Large collar and cuff bands of Hudson seal. Black, navy, plum or brown.*
42 to 50 bust.....**54.75**
51 to 56 bust.....**59.75**

V 320038—*Very effective and dressy is same model as 320038 made of broadcloth, with self color raised pencil stripe. Trimmed with Hudson seal. Brown, navy, or black.*
42 to 50 bust.....**54.75**
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Skirts Waists Negligees
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Fall Fashions require Fine Form



Any woman, worth while, desires an elegant appearance that betokens class and distinction.

For *her* have been devised the wonderful

FIGURE MOLD GARMENTS

The last word in ultra perfection of form

To beautify her figure and make the purchase of her Autumn wardrobe a joy.

By the use of the Beauty Figure Mold which replaces the corset for slender women, the figure is remodeled into idealized outlines. By the use of the Magic Figure Mold or "Form Transformer" *fat* women no longer *look* fat—their bodies are instantly lined up and so shaped that size is no longer apparent.

WITHOUT diet—discomfort, or one moment's loss of time *any* woman not positively deformed may now have a beautiful figure. The Garment distributes flesh, producing an immediate reduction of two to four inches over abdomen—seat and hips—and on the inner as well as outer side of the legs—prevents chafing—improves circulation—and in no way interferes with the toilet.

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The Garment carries weight,—relieves strain—improves facial expression—and the comfort so acquired actually augments brain power. This is no idle boast—but is confirmed by hundreds of letters from our *more* than satisfied patrons.



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Models for both Men and Women

Sold through our own house or personal representatives only—and by a few high class shops whose names will be furnished upon application. Write for booklet which fully describes our method and garments.

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is largely in your own hands.

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can be reduced or increased, as you wish.

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I will also send you a booklet free which tells you how to stand correctly, and gives many points of interest to women.

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Mary Grey

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The well-groomed woman is sure to keep her face blemishless and youthful. As for her hands, she will see that they are scrupulously "manicured"—and will frequently forget the dark, mottled discolorations, or the tiny lines and creases, or the freckling, or (yes, sometimes even this!) coarseness of the skin texture and constant redness. She forgets that these blemishes are being NOTICED.

The REMEDY is an easy one. Pour a little

Mary Grey Hand Cream

in the palms, and rub the hands together until absorbed. If this custom is followed daily, the hands will become a natural creamy white and the texture will be smooth and soft. This is a treatment par excellence. The cost but a trifle. **Large bottle (7 in.) $1.00 by mail.**

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Our efficient Coast-to-Coast delivery service supplies National Biscuit Company products to grocery stores everywhere.

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THE VERDICTS OF THE PARIS OPENINGS

(*Continued from page 45*)

The Premet skirts are short. It is doubtful if skirts will ever grow long at Premet's, and why should they, when the short skirts are so delightfully audacious and so essentially youthful? The tailored skirts are wide but by no means voluminous, and the folds fall softly beneath the picturesque jackets. One jacket, short in front, is lengthened at the sides with loops of cloth which fall over still other loops. Another opens over a simple little peplum blouse edged across the front with a wide band of moleskin. It is sketched on page 43. Another has a fur waistcoat. Still another is made entirely of caracal with a white ermine waistcoat. They are all pretty, all Premet, and all smart.

Coat sleeves at Premet's are easily large, but not bulging, and the collars of fur are rather high and simple in shape. The famous Premet collar of last season, which was such a feature of the spring fashions, is still in evidence, though in a modified form. "Va Vite," a pretty little frock of corbeau blue satin, which is sketched at the right on page 44, has a collar cut in one with the back of the corsage. One can not tell, really where the collar ends and the corsage begins, and, to make it even harder to decide, both are embroidered with corbeau silk.

The maison Premet, in addition to showing a number of astonishingly pretty manteaux, one of which is sketched on page 45, shows also several straight loose frocks inspired by the simple fashions of medieval times. But should you ask if the house of Premet means to exploit moyen âge styles the coming season I can only reply, "Ask Mme. Renée."

IN ANTE-BELLUM CONTRAST

With autumn already in the air, Paris is taking on that dusty rusty air that is so familiar. The soft gray haze, the browning leaves of the chestnut trees, the short twilight, even the gusty rains prove that autumn is here. And there is every reason to believe that the men in blue are facing another stretch of weary months in the trenches and the Parisians another dull sad winter.

The war has greatly changed the life of the Parisian. Deprived of races,—the Bois restaurants, and other familiar joys of ante-bellum days, the Parisian has become in these two years a confirmed "week-ender." Old and once famous but now half-forgotten resorts and quaint corners near Paris have been sought out by the weary Parisian in search of rest and recreation; and there he may forget, for a day or two, the cares and perhaps the griefs caused by the war. All the river towns near Paris shelter regularly a small army of week-end visitors.

Places like Evian and Aix-les-Bains all have their share, nor is Deauville forgotten. In fact, Deauville is the most popular of all the week-end resorts, and the Hôtel Normandy has been crowded for weeks with visitors. If Deauville is not really gay, it is at least by no means deserted. One must engage a room days in advance at the Normandy. The Royal is closed, and the Casino has been given over, with the exception of the theatre, to the wounded soldiers, so the life of Deauville centres at the Normandy. One may motor to Dives, to Caen, or to Etretat for lunch, and one may tea at any hospitable villa, but one returns always to the Normandy, which is, at present, Deauville.

The gay striped beach-tents, varied this season by some of brilliant orange, give to the long stretch of sand a touch of familiar color. Of old, bathing was not indulged in by smart folk at Deauville, but it is being whispered about now that this formerly strict rule has been stretched to the breaking point.

The children playing in the sand still wear orange and green and violet beach suits, resembling so many bright beach butterflies, and overhead soar bright colored kites, half bird, half aeroplane, with the tricolor fluttering bravely from their restraining cords. A. S.

THE GIST OF THE DŒUILLET OPENING

(*Continued from page 48*)

This is the stitched embroidery that Mme. Lanvin uses so much this year, on frocks and coats of all kinds. It is extremely decorative and forms a most unusual trimming.

"Hendaye" is a black satin frock, quilted in an odd way, with rows of stitching forming a most effective trimming. A very pretty frock of gold, rose, and black brocade with a shimmer of green about it is remarkably girdled with black. Mme. Lanvin calls it "Oiseau de Feu."

One frock of dark blue in the Lanvin collection is adorned with a huge red rose done in embroidery. This frock is called "Sergine." "Laurier rose" is a *robe d'intérieur* of white chiffon decorated with sprays of "laurel" done in green beads. The bonnet is a delightful little creation with a short white tulle veil, like a masque, over the eyes. Streamers fall from the nape of the neck.

Many other exquisite *robes d'intérieur* of soft rose or white chiffon are shown, each with its dainty bonnet and tulle masque; and one, most bewitching, in dull light blue, with a hint of mauve, has an accompanying bonnet and masque of blue tulle through which the brilliant dark eyes of the pretty manikin appear even more brilliant. Mme. Lanvin makes much of an odd light mauve-toned blue this season.

Mme. Lanvin is past mistress of the art of employing odd bits of trimming effectively and so delicious are the odd little flowers and other such things that decorate her new frocks that one is almost bewildered and can only question helplessly, "Why has no one thought of this before?"

Among the new Lanvin models there is a white evening cloak with a monstrous collar of white fox and a pale blue quilted lining which turns outward through slits on each side, forming odd pocket-like openings. This house also shows several leather coats which are very smart, as well as a rain coat, all in white, like flexible ivory.

THE MODE AT THE MAISON DOUCET

THE "explosion" in the Maison Doucet was a prolonged one, resolving itself into a series of small shocks—each shock a frock or rather, each frock a shock of a very pleasant sort. The Doucet frocks are especially pleasing this season, wearable, not too extreme in style and perfect in line. There are wonderful tailored frocks of velours de laine in mustard, beige, gray, and blue, collared high with fur and trimmed often with fur

(*Continued on page 168*)

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Packages bearing the famous In-er-seal Trade Mark bring them to your table, oven-fresh.

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We fit out-of-town customers just as well as though they had several fittings in our shop.



Above all, our prices are within your means. Send us any of your gowns and we will look them over carefully and give you price and full particulars. If our price does not meet with your approval, we will gladly return the gowns to you prepaid.

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Your request brings this new style book showing coats, furs, suits, dresses; things for under wear; shoes—everything. Charge account opened, if desired. Please address—

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—So must Freckles, Tan and Sunburn

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If self-treatment at home is preferred, most gratifying results can be accomplished under Elizabeth Arden's guidance. Write her fully, and personal advice will be sent.

You will need—For deep tan and discolorations, Venetian Special Bleach Cream, $1.25 a jar. For relaxed muscles and a loosened, wrinkled skin of the face and neck, Venetian Special Astringent. $3 a bottle.

For enlarged pores and skin coarseness, Venetian Pore Cream, $1. For daily use to tone and whiten the skin, Venetian Ardena Skin Tonic, 75c, $1.50, $3, and to cleanse and lubricate the skin, Venetian Cleansing Cream, Jar, 50c, $1, $2, $3.

Send cheque when ordering, and *do not fail* to write for "The Quest of the Beautiful," an unusual booklet.

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The Pneumatic Dress Form Co.

561 Fifth Avenue

New York

Telephone—Murray Hill 7670

THE DOEUILLET OPENING

(*Continued from page 166*)

at the hem. One pretty beige *tailleur* is collared, cuffed, and banded at the hem with civet; and the band is five or six inches wide. An exquisite frock of rich yellow velours de laine has an easily fitting coat with a narrow belt, below which the coat skirt is stitched and corded in an extremely decorative way, with the trefoil as a prominent motif in the design.

DECORATIVE STITCHING

A frock of velours de laine in rouge antique has a long coat extending to within a few inches of the skirt edge. It is belted a bit high with a narrow belt and presents a very attractive silhouette, rather flat across the chest, with the girdle rather loose than tight and the coat flaring in flat godets below. The lower part of the coat, for about six inches, is made of old blue velours de laine and the red fabric just above is ornamented with blue stitching. Not enough can be said in praise of the effectiveness of simple stitching as a decoration for frocks. The possibilities of stitching are endless both in design and color. It is the season's smart trimming.

The collection of Doucet is more than ordinarily perfect. There is not a frock of which one might say, "I should not like to wear that." Each frock is an almost irresistible invitation to empty one's purse. There is a black frock with a tiny black bodice, neither basque nor jacket but a little like both, which opens seductively over a skirt of black faille striped with black velvet. The tight, brief little bodice and the quaint skirt—how could one help ordering it? Then there are several tailored costumes with very odd jackets—short, close-fitting in effect but in reality quite loose, which are buttoned to the chin. In these the cloth is draped or wrinkled cross-wide between the buttons in a very clever way; one might think that the jackets were long and tight and merely shoved up, as it were, about the figure. These *tailleurs* are among the most effective in the Doucet collection.

There are several skirts which are shorter in the front than in the back, on both street and evening frocks. One for the street is of black velvet edged with a seven-inch band of rabbit dyed mole color. Another is an evening frock of brocade which is frankly tucked up in front, forming a short pouch pannier across the front only. This skirt is quite long in the back. Then there is a frock of pink brocade which might have descended bodily from some old brocaded fan. The ample skirt is long and cut with a pointed train. The stiff richness of the brocade renders the skirt almost bouffant and the close bodice has an old-time charm.

THE MOYEN ÂGE LINE

Doucet, like many of the other houses, strikes the moyen âge note in several of his frocks—the same note, by the way, that Doucet has sounded for several seasons. There is a *robe d'intérieur* of black tulle beaded with yellow and blue beads which is very lovely and a number of cloaks with furry edges and vast pockets which would arouse covetous feelings in any beholder. And there is an odd frock of white satin and black velvet, with the velvet falling like cape sections straight from the fur collar in front and back over side panels of satin.

Doucet also shows a number of manteaux with large collars and huge pockets, ample and fur-trimmed, which are exceedingly pretty; and several frocks of lamé tissue, very rich and lovely in color.

Doucet skirts are wide—some wider than others. Sleeves are easy but do not bulge particularly; and not more than one frock can be called long.

TEMPORIZING WITH TIME

(*Continued from page 84*)

the face, and, when it becomes thin at the temples, one may resort to the wonderful new transformations. These come in all sizes from a luxuriant crop of hair to a few soft locks which may be invisibly affixed at the temples and drawn up into the soft pompadour which is almost invariably becoming. Anything more unlike the immortal false hair of Sairy Gamp, which as Dickens remarked should not in truth have been called false hair for it deceived no one, could scarcely be imagined. The really skilful coiffeur now provides locks which mingle with any shade of tresses, thus affording a charming frame for the face of the wearer. Not that there is an excessive demand for transforming tresses in gray or silver; indeed no. As one well-known coiffeur remarked, "Many of the older women have more luxuriant hair than their granddaughters, and we have quite as many calls for brown and gold transformations as for white ones."

So, although the dressmaker and the general shop deny her existence, although the furrier and the milliner assert that she wishes no special attention, and the coiffeur insists that she scorns his aid, Vogue has endeavored to assist the woman over fifty. If any such woman should care to inquire, Vogue will give her the name of a shop at which the clothes sketched with this article may be purchased, and the prices at which they will be sold.

MOTOR CLOTHES

(*Continued from page 156*)

trains, or in Europe where private baths are not often to be had, a black or dark silk kimono and a black lace bed-cap, if you wear bed-caps, are invaluable assets to any one who dislikes walking through public corridors in obvious undress. My own especial treasures, acquired after many unsuccessful attempts, are a wrapper cut the pattern of an evening wrap, of very soft, black silk brocade. It rolls up as easily as any kimono, and takes scarcely any space. The cap is a very plain "Dutch" one, of thread lace with a velvet ribbon around it.

And above everything, in traveling you want clothes that are uncomplicated. The ones you get into most easily are the ones you put on most often. Underblouses, such as I have described above, are a perfect traveler's delight, because there is no basting in, or trying to clean collars, cuffs, etc. A fresh underblouse with lace trimming, rolled like a little bolster, measures one and a half inches by seven.

And remember: Plain skirts crease in half-moons across the back, pleated or very full ones don't. An orange veil prevents sunburn. Western climate is very trying to the skin, so that you need cold cream even if you don't use it at home.

And—don't take a big, heavy, elaborate lunch basket. If you want to know what perfect comfort is, get a tin breadbox with a padlock.

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Select Now and Save 15%

Albrecht Furs

1855

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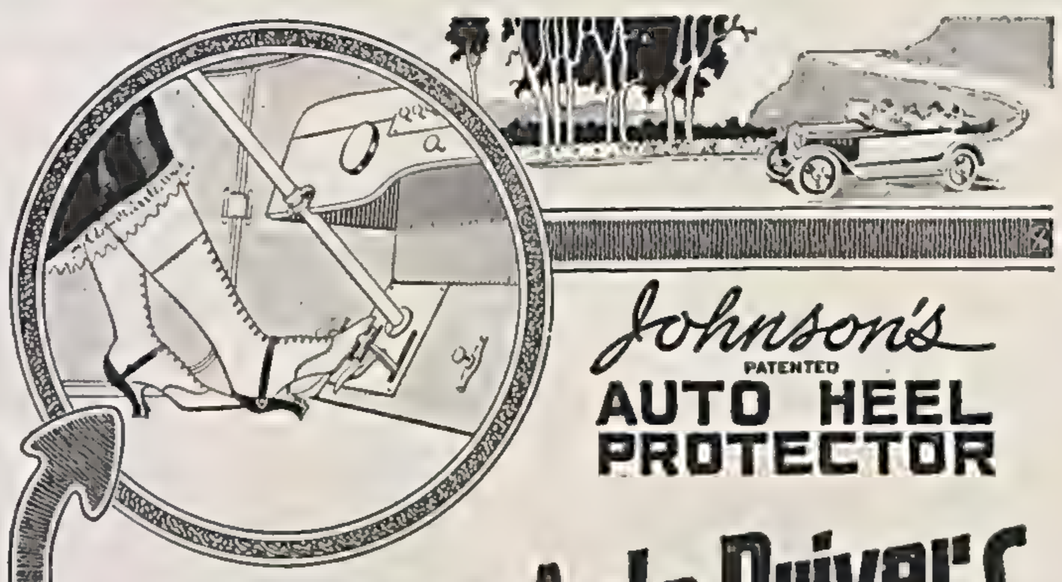
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Any Fruit

Needs Puffed Grains As Shortcake Needs Crust

Has anyone who reads this failed to try Puffed Wheat or Rice with fruit? If so, a surprise awaits you.

Fresh fruit, like sauce, is better with a crust.

That's the reason for tarts and pies and short-cakes —to mix a cereal crust with fruit.

With fresh fruit the way to do it is to mix Puffed Grains in the dish. Then you get the blend—a fragile, flaky, toasted crust that makes the fruit doubly delightful.

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Puffed Grains in the making get terrific heat. And that gives them a nut-like taste.

They are steam-exploded—puffed to eight times normal size. That makes them thin and crisp.

Never was a crust so flaky, so porous. And never one with such fascinating taste.

Puffed Wheat *Except in Far West* **12c**
Puffed Rice **15c**
Corn Puffs—Bubbles of Corn Hearts—15c

Modern housewives, more and more, are serving grain foods in this way. Puffed Grains are made by Prof. Anderson's process. Every food cell is exploded. The whole grains are fitted for easy, complete digestion.

Puffed Wheat is 100 per cent of the wheat. White flour is but 40 per cent. In Puffed Wheat, with its blasted food cells, every atom feeds. So with Puffed Rice.

Make them more than breakfast dainties. Serve them in every bowl of milk. Let hungry children eat them dry like peanuts.

There is no other way to make wheat or rice into foods that compare with these.

The Quaker Oats Company
Sole Makers

1388

SOCIETY

Births

NEW YORK

Ford.—On August 14, to Mr. and Mrs. Sumner Ford, a daughter, Anne Hamilton Ford.

Maloney.—On August 20, to Mr. and Mrs. William R. Maloney, a daughter.

Sloan.—On July 28, to Mr. and Mrs. Benson Bennett Sloan, a son.

BOSTON

Sears.—On August 17, to Mr. and Mrs. Richard Sears, a daughter.

NEWPORT

Rodgers.—On August 6, to Lieutenant and Mrs. Raymond Rodgers, a daughter.

ST. LOUIS

Nelson.—On August 22, in New York, to Mr. and Mrs. Robert Marvin Nelson, a daughter, Dorothy Katharine.

Deaths

NEW YORK

Clough.—On August 17, William Pitt Clough.

Harper.—On August 26, at his home, James Thorne Harper.

McClure.—On August 28, at his summer home, Carlisle, Pennsylvania, William McClure.

Steele.—On August 23, at his home, the Reverend Dr. J. Neverett Steele.

CHICAGO

Valentine.—On August 21, at his summer home, Danforth Lodge, Oconomowoc, Wisconsin, Patrick A. Valentine.

PHILADELPHIA

Disston.—On August 17, at his home, Lansdale, Pennsylvania, Harry C. Disston.

Wanamaker.—On August 23, at his home, Francis Marion Wanamaker.

ST. LOUIS

Butler.—On August 22, at his home, Colonel James Gay Butler.

Engagements

NEW YORK

Bonner-Early.—Miss Mary Graham Bonner, daughter of Mrs. George Bonner, to Mr. Eugene E. Early.

Bouvier-Beale.—Miss Edith Ewing Bouvier, daughter of Mr. John Vernon Bouvier, Jr., to Mr. Phelan Beale, son of the late Jesse D. Beale.

Wyeth-Charles.—Miss Charlotte Grosvenor Wyeth, daughter of Mrs. Stephen G. Williams, to Mr. A. Chalmer Charles, son of the late Richard P. Charles.

BOSTON

Burleigh-Bierstadt.—Miss Louise Burleigh, daughter of Mrs. Robert Fletcher Burleigh, to Mr. Edward Hale Bierstadt, son of the late Edward Hale Bierstadt.

Higginson-Goodwin.—Miss Juliet B. Higginson, daughter of Mr. Francis L. Higginson, to Mr. Frederick Sprague Goodwin.

Wendell-Brady.—Miss Dorothy Q. Wendell to Mr. John William Stansbury Brady, of Baltimore.

CHICAGO

Bartlett-Perdue.—Miss Eleanor C. Bartlett, daughter of Mr. Adolphus Clay Bartlett, to Dr. William Perdue.

Fuller-Childs.—Miss Doris Kathryn Fuller, daughter of Mr. Judson M. Fuller, to Mr. Leonard Chaplin Childs.

CLEVELAND

Lawrence-Longley.—Miss Harriet Lawrence, daughter of Mrs. James Lawrence, to Mr. Clifford B. Longley.

PHILADELPHIA

Hanson-Moore.—Miss Anne Hanson, daughter of Mr. Ellis M. H. Hanson, to Mr. Norman T. Moore, son of the Reverend George C. Moore.

Robenson-Baily.—Miss Ruth Ingersoll Robenson, daughter of Mrs. M. Ingersoll Robenson, to Mr. Joshua L. Baily, Jr., son of Mr. Albert L. Baily.

PITTSBURGH

Cunningham-Orth.—Miss Harriet L. Cunningham, daughter of the late Robert John Cunningham, to Mr. Henry Jewett Orth, Jr., of Erie, Pennsylvania.

PROVIDENCE

Walker-Hoffman.—Miss Elizabeth Hoppin Walker, daughter of Mr. John Tempest Walker, to Mr. Arnold S. Hoffman, son of the late William H. Hoffman.

ST. LOUIS

Capen-Zeibig.—Miss Adaline Capen, daughter of Mr. Samuel Davis Capen, to Mr. Charles Hunt Zeibig, son of Mr. Frederick G. Zeibig.

Weddings

NEW YORK

Astor-Nairne.—On August 28, in Christ Church, London, Captain John Astor of the First Life Guards, son of Lord Astor of Hever Castle, and Lady Charles Mercer Nairne, daughter of the late Lord Minto, former viceroy of India.

Bull-Curtiss.—On August 22, Mr. William T. Bull, son of the late William T. Bull, and Miss Leontine Curtiss, daughter of Mrs. Arthur Wesley Perego.

Honywood-Hudson.—On August 21, Mr. Philip Sydney Honywood, son of the late Sir John William Honywood, of Kent, England, and Miss Helen M. Hudson, daughter of the Reverend Henry B. Hudson.

Peters-Hay.—On August 15, in Nutley, New Jersey, Mr. John Navarre Malcom Peters, son of Mr. Thomas Walling Peters, and Miss Sarah Moyer Hay, daughter of Mr. James R. Hay.

Post-Rice.—On August 22, at the summer home of the bride's parents, in Pleasant Valley, Connecticut, Dr. Martin Hayward Post, Jr. and Miss Dorothy Rice, daughter of Mr. James Q. Rice.

Rand-Verser.—On August 22, in Jennings, Virginia, Mr. Erving H. Rand, son of Mrs. George C. Rand, and Miss Sarah Helen Verser.

Reisinger-Chalmers.—On September 7, Mr. Walter B. Reisinger, son of Mrs. Hugo Reisinger, and Miss Elizabeth Chalmers, daughter of Mr. David Chalmers.

Taylor-Hanford.—On August 24, in St. Stephen's Church, Mr. Cortlandt Elphinstone Taylor and Mrs. Warren D. Hanford.

BOSTON

Johnson-Chevre.—On August 24, in Northampton, Massachusetts, Professor Reginald Hall Johnson and Miss Alice Beaudry Chevre, of Paris.

Little-Wheeler.—On September 11, in King's Chapel, Mr. Leon Little and Miss Eleanor Wheeler, daughter of Mr. Henry Wheeler.

BUFFALO

Caddagan-Jones.—On July 16, in St. Paul's Episcopal Church, Mr. Donald Cornelius Caddagan, of Miami, Florida, and Miss L. Louise Jones, of Jacksonville, Florida.

CHICAGO

Dippold-Salisbury.—On August 9, in St. Peter's Episcopal Church, Mr. Albert P. Dippold and Miss Frances Salisbury, daughter of Mr. Henry Houston Salisbury.

PHILADELPHIA

Geyelin-Marks.—On September 9, in Saunderstown, Rhode Island, Dr. H. Rawle Geyelin, son of Mr. Henry Laussat Geyelin, and Miss Margaret Gladys Marks, daughter of the late Montague Marks.

Strawbridge-Thomas.—On August 16, in Rotterdam, Mr. Welsh Strawbridge, son of Mrs. George Strawbridge and Miss Irene B. Thomas.

SEATTLE

Brown-Garrett.—On July 19, in the Chapel of Trinity Parish Church, Mr. Arthur Brown, Jr. and Miss Jessamine Garrett, daughter of Mrs. Thomas Garrett.

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Hand-made Apparel for Infants up to 4 — Nursery Furniture, Nursery Furnishings

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LEGGINGS of white kid or brown leather up to knee. Pair, **$4.95**

Exclusive selection of **Coats** and **Hats** to match or singly, up to 4 years. Coats from $5.75 up, with or without leggings to match. Bonnets, from $2.50 up. Hats from $3.00 up.

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Ganesh Forehead Strap ($4 and $5), for removing forehead lines; the Ganesh Chin Strap ($5 and $6.50), for reducing the "double" chin.

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Most Vogue readers have used one or several of Mrs. Adair's Preparations. Many, however, do not realize that there are over fifty Ganesh Preparations and Appliances. Therefore this series of advertisements will explain in turn each Ganesh Preparation and Appliance, and will afford striking proof of Mrs. Adair's pre-eminence in her profession. Mrs. Adair invites inquiries and requests for advice on the care and perfection of the complexion, and face and form generally.

You are invited to write for her Lecture Booklet (which will be mailed gratis) and for a complete descriptive list of the Ganesh Preparations and Appliances.

2. Ganesh Eastern Diable Skin Tonic

We have seen in a previous issue how the Ganesh Eastern Muscle Oil builds up the muscles and tissues under the skin, thus making the contour younger. This brings us to a consideration of the Ganesh Eastern Diable Skin Tonic as a means of further protecting and perfecting the outer cuticle.

This splendid wash has a pronounced toning and clearing effect on the skin. It refines the texture considerably and makes the pores almost invisible. It enables the skin to better stand the contrast of hot rooms and cold winds, and to resist all climatic conditions.

When the skin is the least bit flabby or puffy, especially under the eyes, the Diable Skin Tonic will tighten it, overcoming all looseness and eliminating the tiny lines and wrinkles. The Ganesh Diable Skin Tonic is not a mere accessory to the toilet, but should be taken for granted as a part of the well groomed woman's toilet set—as necessary as a good powder or a good cleansing cream. Write for a bottle of this superb Tonic today.

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3. Ganesh Parisian Beauty Neige Cream

This is one of Mrs. Adair's most delightful offerings, treasured by the really smart women of Europe and America. It gives the skin an exquisite finish, quite satin-like, and removes marks left by collars, etc. Excellent in cold weather as a protection to the skin. The Ganesh Neige Cream may be had in pink, cream or white.

Jar, $1.50.

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Coffee Set of Royal Worcester China, in a solid color decoration of canary, with an Empire border design of ebony and white, $22.00.

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A HIGH CUT BOOT OF GRACEFUL LINES

SPECIAL

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TO be obtained in combinations of

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All White Kid, African Brown, Battleship, or Black Kid.

Shoes distinguished by their ultra smart Fashion, built by shoe craftsmen in my own shop.

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William Bernstein

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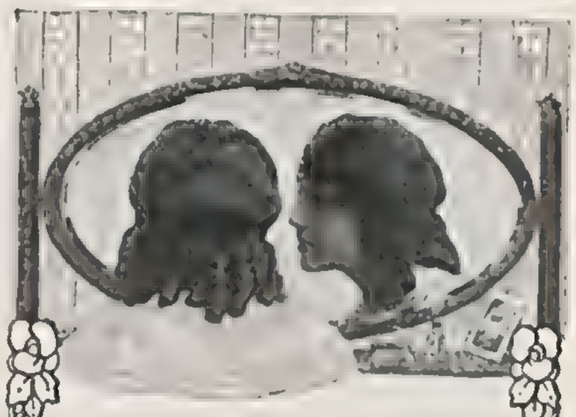


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In this corset you unconsciously straighten up. You feel erect and easy—and you look it. Each Rejuveno is made especially to your measure and it must fit you **perfectly** before you can have it. No other corset in all the world does what the wonderful Rejuveno does. At the **Panama Pacific Exposition** it was awarded the **Gold Medal**—the highest award. It supports and reduces the abdomen in such a healthful way, and so improves the circulation that physicians recommend it.

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MAVIS

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I have for twenty years conducted my business on the unusual basis of low prices and dependable service in the matching of hair of quality, and find that it pays.

MY TRANSFORMATIONS
are naturally wavy, first quality hair—

To prove it I will send you samples upon receipt of a lock of *your* hair for color.

PRICE

As usual, $10.00 up
Cluster of Puffs or Curls, $5.00

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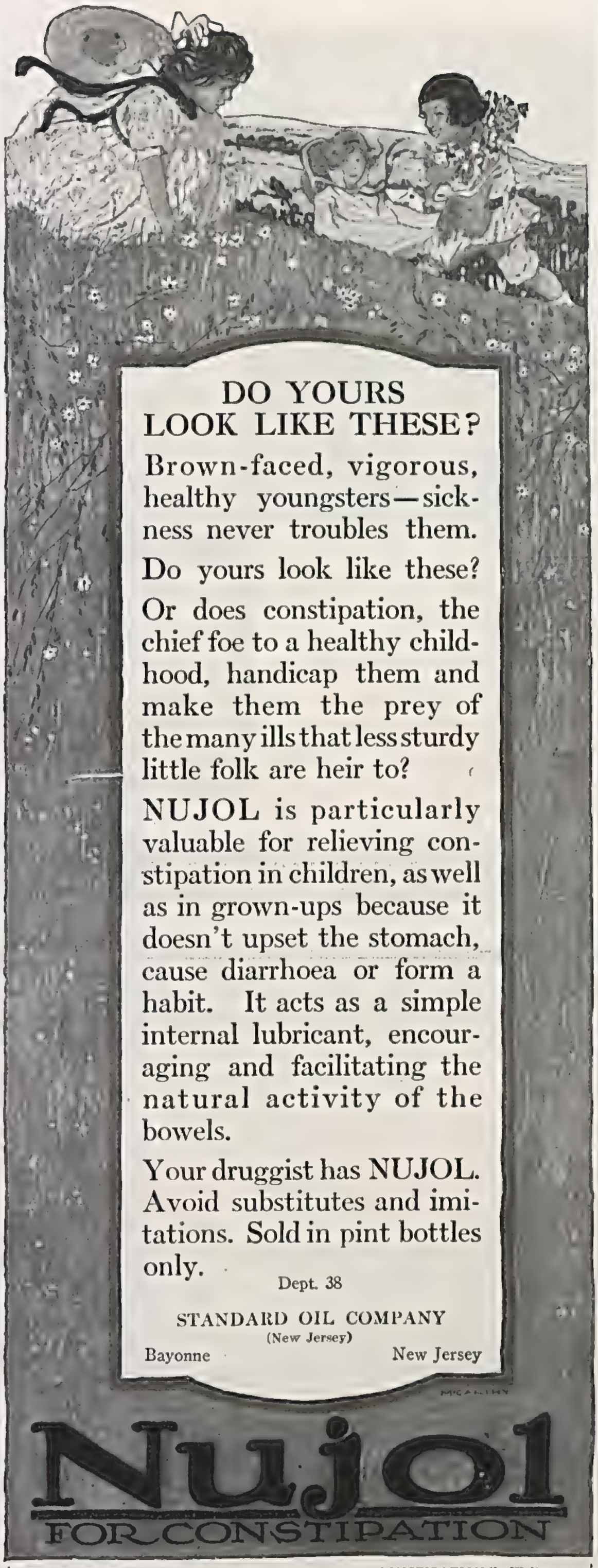
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Worn at night, with auxiliary appliance for day use.
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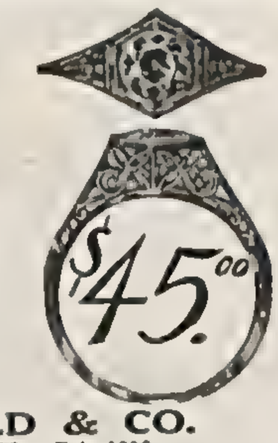
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Suggestions for the garden from here and there about the world.

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A BIT OF HEAVEN IN MY GARDEN
The necessity for and making of a garden pool.

AFIELD WITH A HOME-BRED "PRO"
A few lessons learned by watching Walter Hagan's game of golf.

DOGS
The Russian Wolfhound—the hound of the Czars—and his antithesis, the toy poodle.

POULTRY
The modern trend in poultry houses, and some pertinent building briefs.

FARMS THAT CAME BACK
Ed Dillon's plain old-fashioned farm.

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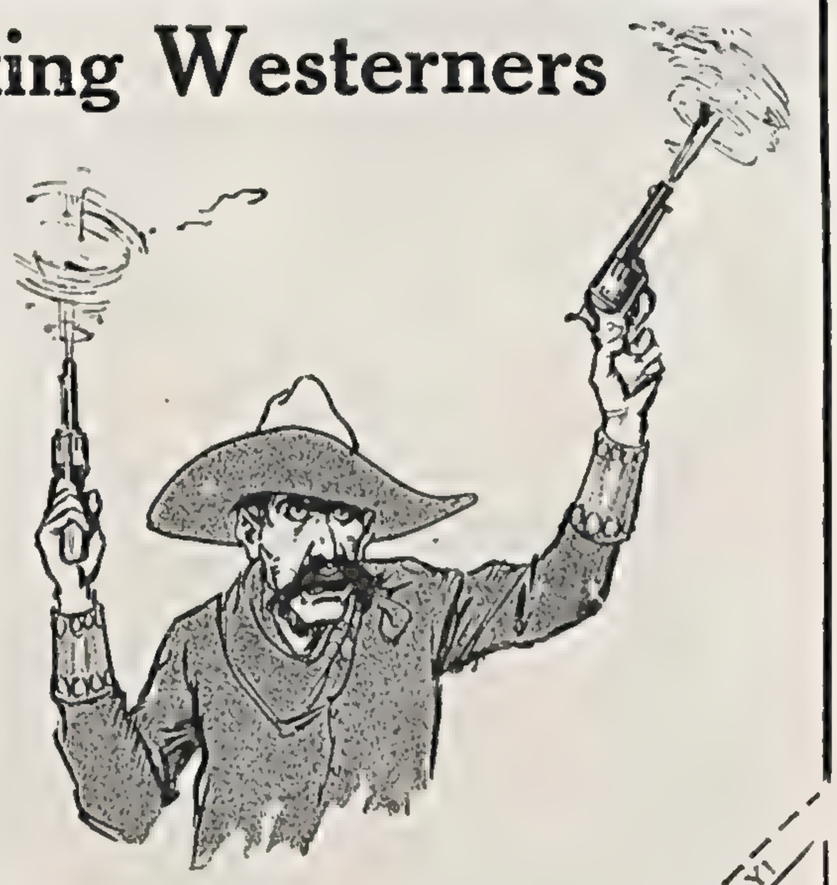
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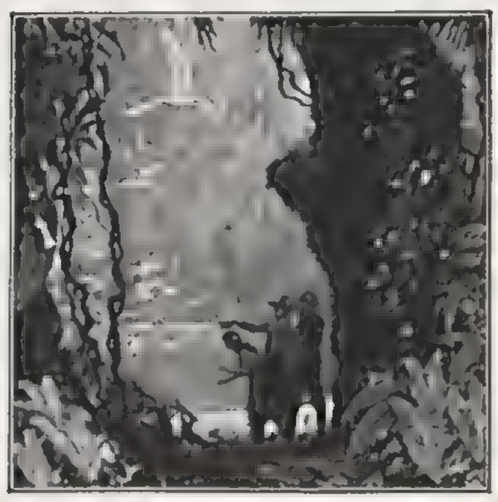
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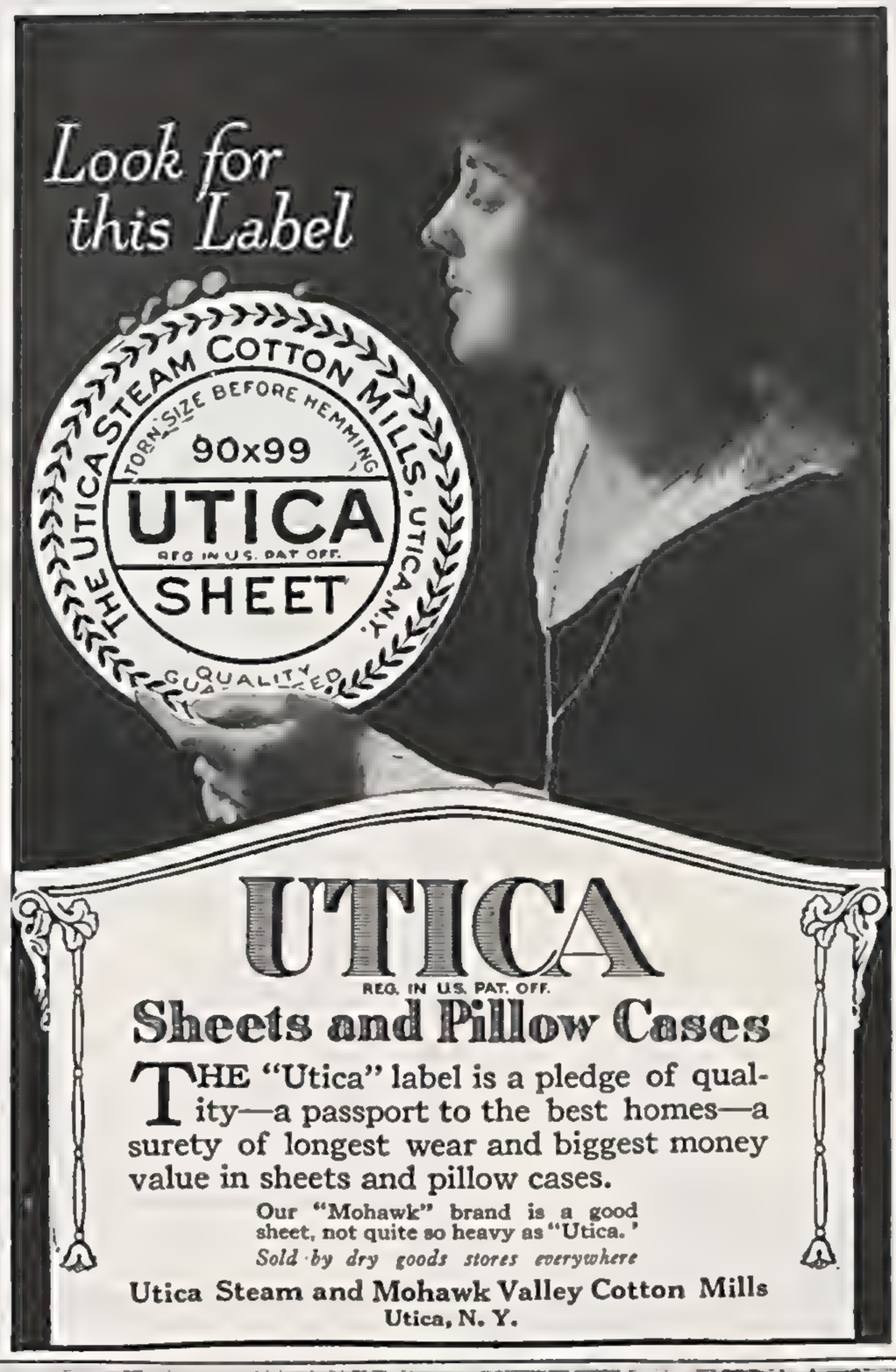
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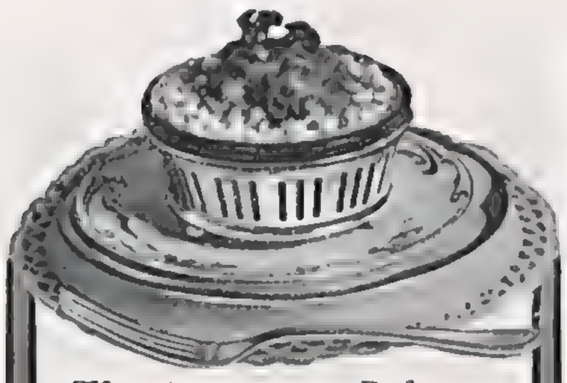
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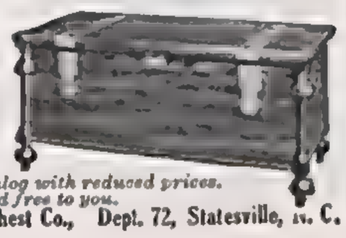
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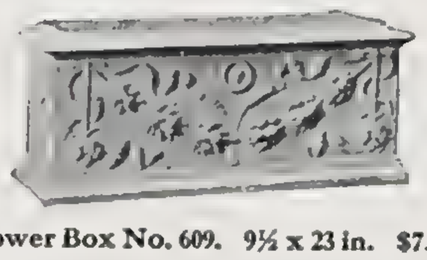
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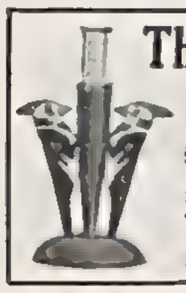
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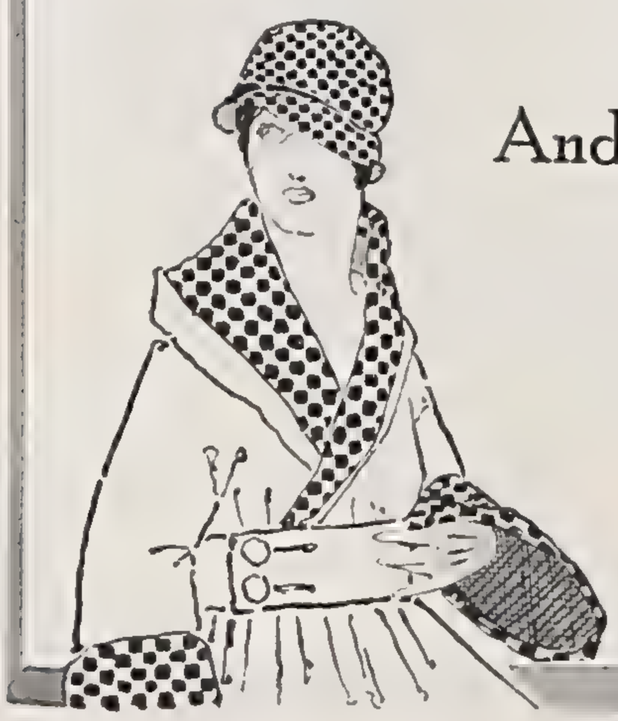
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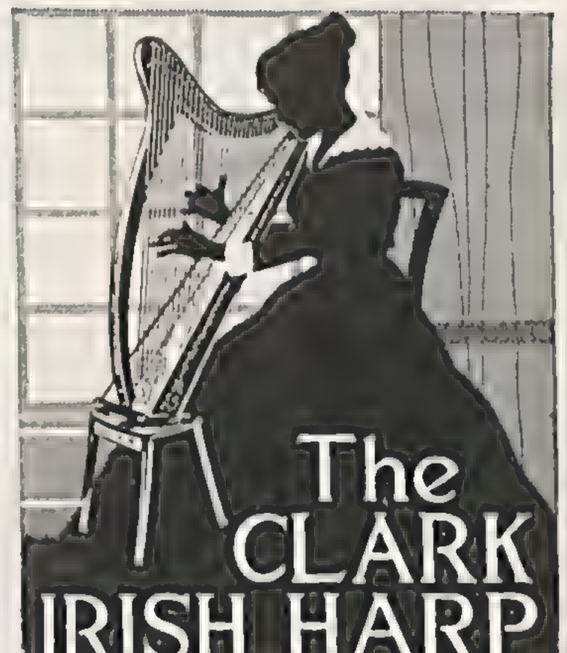
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October House & Garden

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House & Garden's editorial staff, like that of Vogue and Vanity Fair, is composed of specialists who have devoted years to the study of the various branches of home-making. Every resource of factory, atelier, and shop—every skilled expert's skilled judgment—every trick of the thousand trades that combine to equip the home of good taste—is at your service.

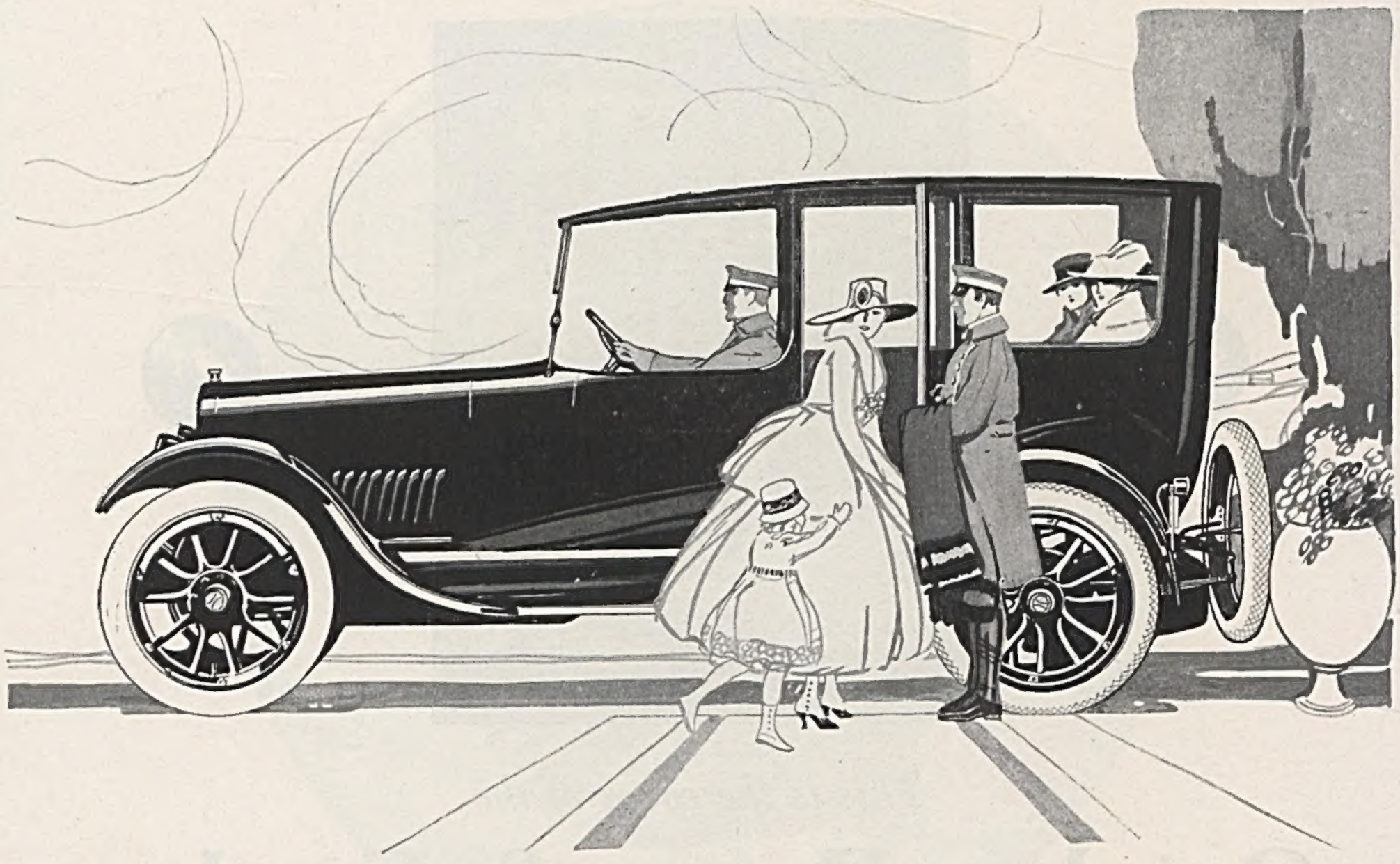
The October number is devoted to the newest tendencies in interior decoration, discussing and picturing the smartest offerings of metropolitan decorators and shops. You will find it invaluable in your autumn furnishing and refurbishing. To make sure of getting your copy, reserve it now, either by subscription, or through your newsdealer.

HOUSE & GARDEN

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